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THE SPHERE, MAY 8, 1937
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The SPHERE

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Write for booklet depicting life in Harrogate, post free from C. Wilshere, Publicity Manager, Harrogate, or any London and North Eastern Railway Agency.

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HAS A FAMILY OF

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BOYS GIRLS BABIES CRIPPLES TO FEED & CLOTHE

5/-

FEEDS ONE DESTITUTE CHILD FOR ONE WEEK

BABY ANTHONY

has never known a mother's love; she died two days after he was born. His father—unemployed—was faced with the problem of caring for his four other young children, so there was no safe place in the home for this tiny baby. Motherless Anthony, therefore, joined our family.

Any help gratefully received by the Secretary, Old Town Hall, Kennington, S.E.11.

In commemoration of the Coronation

and to mark the

75th year of its work

The Royal Surgical Aid Society has decided to issue double the usual number of "Letters" in respect of all special "CORONATION DONATIONS" received during May, thus enabling donors to double the benefits they confer. Will you please send a cheque, specially designated as a Coronation Donation, to the Secretary?

ROYAL SURGICAL AID SOCIETY

Patron: HIS MAJESTY THE KING

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Of all Chemists, Stores and Hairdressers 3/6, 7/- and 10/6

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MAY TO NOVEMBER

When the brilliant festivities of the Coronation have become history, and you are wondering where to go, what to do, you will find that the holiday spirit continues in Paris . . . Be sure not to miss this once-in-a-lifetime event, the Paris International Exhibition of Arts, Crafts and Sciences in Modern Life. Here are some of the wonders which await you:

The New Trocadero
The Palace of Light
The Museum of Modern Art
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The Planetarium
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Huge Amusement Parks—International Sporting Events

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Tourists entering France from April 15th to October 31st and staying in Paris for five days or more are offered special travel facilities, if, before entering France they buy a

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which costs only 20 francs and which entitles them to:

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For further information apply to all railway, steamship and tourist agencies or to the

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PARIS 1937

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Telephone: Bath 4224|5|6 (3 lines). Telegrams: "Spaotel, Bath."

For Tariff apply to Manager.

GOLF COURSE WITHIN FOUR MINUTES OF THE HOTEL

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

*CANFORD CLIFFS . . . an Hotel of Quality where you will find the best food and wine, the best situation . . . and the best people. Built on the crest of the cliff with a beautiful view of Studland Bay. Golf without being driven into, bathe in summer without a crowd, dine without jostling . . . and sleep without a sound but for the sea. En-Tout-Cas Tennis Courts. Private Beach. Private Suites. Private Bathrooms. Lift. Garage for 40 cars. R. E. Whiston, Manager, will welcome your enquiries. Telephone: CANFORD CLIFFS 797–8. Telegrams: "Salubritas, **Bournemouth.**"*

CANFORD CLIFFS HOTEL

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The Leading Hotel in the Centre of Historic Interest. Garage for 50 cars.

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Sailing, motoring, walking, idling in charming surroundings . . . staying at a first-class hotel

GREENBANK HOTEL, FALMOUTH

A.A. R.A.C.

delightfully perched on the water's edge and very comfortable. Own private pier. Craft of all kinds for hire.

Write to D. Baker for details. *Telephone: Falmouth 440-1.*

In the lee of the Leas . . . in the path of the sun. In fact a first-class situation for an early Spring holiday.

PRINCES HOTEL, FOLKESTONE

The essential details. Rooms with private bath or suites. Lift to all floors. Central heating, Cocktail Lounge, softened water. Tennis, Squash and Badminton Courts adjoining. Golf Links 10 minutes' walk. Our cooking? Well, sampling is the only proof. Your comfort is under the personal direction of the resident proprietors. **'Phone Folkestone 2666**

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Most centrally situated Hotel in Llandudno. Covered Terrace facing Sea. Orchestra plays daily during Season. Garage for 60 Cars on premises. Excellent cuisine. Moderate Tariff. Hot and cold water in all rooms. Tariff and full particulars can be had on application to S. Greame Horspool, Manager. 'Phone: 6257.

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Be sure to visit Avebury with its celebrated Stone Circle whence started all the prehistoric green roads of England. This and other survivals of Ancient England in the glorious West Country can be best visited from

THE AILESBURY ARMS HOTEL, MARLBOROUGH

an old world Coaching Inn completely modernised

HEADLAND HOTEL, NEWQUAY

Pasties and patron saints

are Cornwall's stock-in-trade. But for those who like playing golf under idyllic conditions, racing the gulls on a surf-board, dancing to the roar of the Atlantic (and Philip Brown's Band), lazing in the sun and generally disporting themselves like two-year-olds with a knowledge of what's what . . . well, Cornwall means the Headland Hotel —the natural headquarters for touring Cornwall. Every room with a sea-view. Golf. Tennis. Surfing. Dancing. Write to S. Polglaze for "Have You Ever?" or the Headland in Pictures. 'Phone: Newquay 511 (3 lines).

Situated centrally in the West End, overlooking gardens, and within a few minutes of Victoria Station, Hyde Park and Piccadilly.

Cadogan Hotel *Sloane Street* LONDON

Telephone SLOANE 7141

Bedrooms with private bathrooms and toilets. Private suites. Telephone in all rooms. Renowned for Cuisine and Service - - - - Wedding Receptions.

In Quest of

A Critical Appraisal of Some What They

THE Anchor Hotel, Tempsford, Beds. Just to indicate how easy it is to pass along a main road many times and imagine one has discovered every worth while place to stop at, I will cite the Anchor at Tempsford. I will warrant that there are many people, like myself, who have missed this delightful little one star hotel which reposes 2¾ miles north of Sandy and 4 miles south of Eaton Socon in a pleasant oasis of green trees—such a contrast to the dullness of the Great North Road generally.

Small as it is with but four bedrooms, the Anchor is in great demand at all times of the year. At a busy week-end they will do more than a hundred lunches there, because the cooking is good, simple, and the prices are reasonable.

Mr. and Mrs. Fox Overbury share between them a rare knowledge of good food and wine. Sample Mr. Fox Overbury's sherries and you will not be disappointed. For such a small place his wine list is surprisingly good and should you ever want a quiet little place for a few days repose, you will find something very homely at the Anchor, and a complete absence of anything "hotel-ly."

Adjoining the hotel, almost too close to it in times of flood, runs the River Ouse, where you can boat, try your luck at coarse fishing, or cool yourself in the natural bathing pool.

The Old Ship Hotel, Mere, Wiltshire. One of the quickest roads to the West Country is by Amesbury and Wincanton, and a few miles from the latter town, exactly 102 miles from London you will come across this seventeenth-century cum twentieth-century gem.

The old stone walls, the fine stone-slab roof, the original elm staircase, the heavily timbered dining-room, and old leaded panes all speak seventeenth century, while hot and cold running water in the bedrooms, electric light at the bedsides, an excellent cellar and chef all strike a twentieth-century note.

Make a point of stopping there for a meal. You will not be disappointed. Mr. and Mrs. W. M. P. Osborne, who have been running the Old Ship for the last 18 months are putting into practice their ideals on how a roadside hotel should be run. When you do go there you will appreciate these ideals . . . every time.

The Oxenham Arms, South Zeal. And continuing westwards beyond Exeter, and taking the Okehampton road, you should look out, about 15 miles on, for the signboard of the Oxenham Arms.

Make yourself known to Mr. A. R. Pertwee, mine host, and get him to show you round this twelfth-century inn. However little you may know of domestic architecture you are bound to be impressed with the fine beams, great open fireplaces, and stone mullioned windows. Then after a visit to the Old Bar, let Mrs. Pertwee take over from her husband. She can regale you with a repast which you may well say is a

ALEXANDRA HOTEL HYDE PARK CORNER LONDON, S.W.1

A good address—

in the sense that it is in the heart of fashionable London directly overlooking Hyde Park, and is so convenient for reaching your social or business rendezvous. Here both residence and entertainment are a pleasure and an economy.

140 delightful rooms (and suites), each with running water, central heating and telephone. The terms—an agreeable surprise. Brochure on request. Under the same management as Oatlands Park Hotel. Telephone: Sloane 4521 (10 lines).

Overlooking Rotten Row

BRIMPTON GRANGE HOTEL Near WHEATLEY, OXFORD

A.A. ★ ★ ★ "THE HOTEL WITH A WELCOME." R.A.C.

11 acres delightful grounds and gardens. *Tennis. Riding. Dancing.*

FULLY UP-TO-DATE. FULLY LICENSED.

Write to F. Lionel Bruford for beautifully illustrated brochure, or 'phone Great Milton 6.

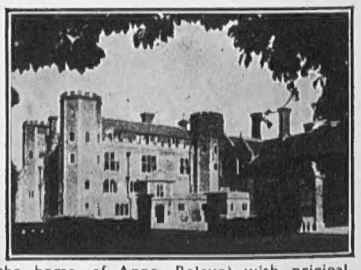
WICKHAM COURT HOTEL

WEST WICKHAM, KENT

Half an hour from City and West End.

A DE LUXE HOTEL AT MODERATE INCLUSIVE TERMS

Illustrated brochure on request.



An unique and historical Tudor Mansion (once the home of Anne Boleyn) with original panelling, fireplaces, etc., in its own magnificent grounds, restored and converted into the most modern of hotels. Hot and cold running water, telephone and radiator in every room. Many rooms and marvellous suites with private bath.

Tennis, Squash Rackets, Billiards, Dances, car service to station—all free.

FREE FACILITIES FOR GOLF on PRIVATE 18-HOLE GOLF COURSE (6,361 yds.)

Under the same management as The Selsdon Park Hotel, Sanderstead, Surrey.

Good Hotels

By ASHLEY COURTENAY

Smaller Country Hotels and Have to Offer

feast, and after, if you do decide to stop the night, you will not be the first to have discovered that the Oxenham Arms holds you . . . irresistibly.

The Old Ferry Inn, Bodinnick' near Fowey. And finally for this week' if you are ever motoring in south Cornwall, make a point of going to Fowey and cross the river by the Bodinnick ferry.

The crossing itself is quite an adventure, but the real adventure is to go and make yourself known to Mr. and Mrs. W. J. Green, who own the little Inn on the Bodinnick side of the ferry. It is so picturesque that the Inn and the steep little street have been photographed a thousand times ; but the real attractions are within.

A tiny bar where Mr. Green keeps a weather eye on the ferry he owns, but not so tiny as to prevent Mr. Green from stocking something of everything. Quite a wee dining-room where Mrs. Green will provide you with simple homely country fare. Everything cooked to a turn and appetising.

Don't expect "spaciousness" or "every modern convenience." You will find cleanliness, comfort and a magnificent view.

ANSWERS TO CORRESPONDENTS

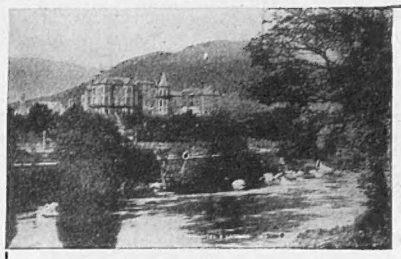
M. O. (Coulsdon).—I have to thank this lady for sending me details of Holnicote House Hotel, off the Porlock–Minehead road. I went to visit this hotel myself this week. It is quite one of the nicest I have come across during the whole of my travels. The terms are from 5 gns. a week and very reasonable at that.

J. G. van O. (The Hague).—I had a letter from him recently to say that he reads my articles each week and wants advice on a walking holiday in England where he could get away from crowds. At the same time he wants to be comfortable at a really first-class hotel. I have written and given him two choices—The Palace Hotel, Buxton, an excellent headquarters for touring the peaks and dales of Derbyshire, or if he prefers Dartmoor, I have recommended the Manor House, Moretonhampstead.

Mrs. K. (Ceylon)—who is looking for a hotel in the Reading neighbourhood when she comes home at the end of September. I have given her three, but probably the one most suitable to her requirements, because it is so accessible for everywhere, is the Upcross Hotel, Reading.

R. H. (Sydney, Australia) — has written to me regarding his homecoming in 1938. Wise man to plan ahead! He wants somewhere near London with handy golf. I have recommended to him Sundridge Park Hotel, near Bromley in Kent. There is a golf links adjoining. Another similar hotel where there is also golf adjoining is Bramley Grange Hotel, Bramley near Guildford.

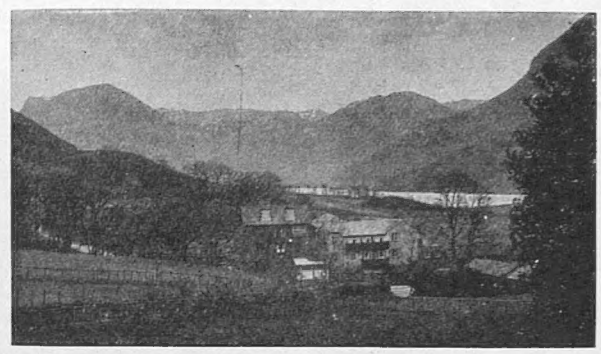
Mr. Ashley Courtenay is always pleased to advise "Sphere" readers of hotels known to him personally. Letters should be addressed c/o the Editor of THE SPHERE, *32, St. Bride Street, E.C.4.*



The pivotal centre of the English Lakes, and from whose windows you get a magnificent 9 mile panoramic view of the Scawfell Range. An Hotel that is brimful of interest. Interesting food, intriguing wines, 100 inviting bedrooms, and by no means least the interest of the Resident Proprietors, who represent an unbroken chain of four generations.

THE KESWICK HOTEL

Come to the Keswick Hotel in May or June if possible . . . the lights on the hills and the tints of the trees are never to be forgotten. Proprietors: J. & M. Wivell and Son. Telephone: Keswick 20



BEAUTIFUL BUTTERMERE

(The Secret Valley)

Between Honister Pass (new road) and Cockermouth. Driest part of Lakeland. Most unrestricted, finest centre.

VICTORIA HOTEL

A.A. and R.A.C.

Electricity and hot water in all rooms.

Swiss Balconies 4½ Gns. Golf, easy climbs. Fully Licensed, but no public house business. *Tel. 2.*

THE HOTEL WITH THE "GRAND-STAND" POSITION . . . overlooking Torbay

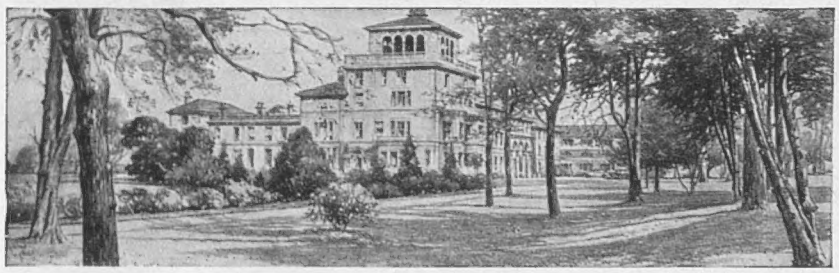
30 SUNNY BEDROOMS FACING SOUTH AND SEA

Three acres of beautiful grounds. One minute Spa Baths and Pier. All Beds fitted Box-Springs. H. & C., Central Heating Radiators, Electric Fires all Bedrooms. Private terraces to First Floor Rooms. Covered Veranda and Vita-Glass Sun Lounge. Tennis (hard court). Special diets if required. Send for Illustrated Brochure which gives full particulars of moderate, inclusive terms.

PARK HALL HOTEL TORQUAY *'Phone 3434.*

Mrs. P. BAGLEY, Resident Managing Director.

OATLANDS PARK HOTEL WEYBRIDGE



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Illustrated Brochure with pleasure. Telephone : Weybridge 1190 (six lines).

Polished Oak . . .

and panelled walls on the one hand, grill room, lifts and running water on the other . . . a charming, modernised, eighteenth-century coaching house. Glorious Devon at your doorstep. A first-class cuisine and cellar.

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A.A. EXETER R.A.C.

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Illustrated Brochure with pleasure.

Telephone : 4071–2.

Telegrams : "Royal Clarence, Exeter."

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A COUNTRY HOUSE OF CHARM IN DELIGHTFUL GROUNDS, NEAR RIVER THAMES AND WITHIN 40 MINUTES OF LONDON. EVERY MODERN COMFORT AND CONVENIENCE. LOCK-UP GARAGES.

Write to the Resident Proprietors for Tariff and Illustrated Brochure.

R.A.C. Appointed. TELEPHONE 319211

Golfers at the Prince . . .

The crack professionals, the leading amateurs—in fact, most golfers of repute have stayed at the Prince at one time or another. *And you Sir,* may be you err from the straight and narrow on occasions—well, there are seven first-class golf courses to err on . . . but, of course, only one hotel to stay at—

PRINCE OF WALES HOTEL SOUTHPORT'S LEADING HOTEL

the congregating point of Who's Who in the North. Good food, comfort and courtesy of course. Dancing every Saturday night.

Write to H. Gascoigne, Managing Director, for further details. Telephones: 4131.

And here is peace . . . .

Here stands the Spa in a pleasant green oasis of lawns and trees in 60 acres of parkland, 400 feet up facing the southern sun. Sporting golf course in the grounds. Solid comfort, quiet and hospitality, plus the usual attractions of Tunbridge Wells in early Spring await visitors to

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85 rooms and suites. Private Bathrooms. Cooking and service of a high degree of excellence. Before deciding on your Whitsun holiday, write S. P. HANCOCK, Director, for tariff-booklet, entitled "*And Here is Peace.*" Telephone : Tunbridge Wells 1911.

NOT AN HOTEL . . . or a Guest House, but something distinctly different. A house that is very "liveable-in." No staff, rates, or taxes to bother with ; a house where you can have a room which is more of a sitting room than a bedroom . . . or a luxury suite. A telephone in every room. No extra charge for tea in bed . . . meal in your room . . . or a coal fire ; just lift the receiver and receive. Come and see

THE RED HOUSE EGERTON ROAD **WEYBRIDGE**

AND JUDGE FOR YOURSELF

Half-a-mile from Weybridge Station. St. George's Hill Golf and Tennis Clubs. *Telephone 1550.*

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ST. BRELADE'S BAY HOTEL JERSEY

where Summer is months ahead of the calendar. Come early this year; enjoy our flowers, our glorious climate, our pleasant, healthy way of life, our cooking, our comfortable hotel. Chapter and verse with pleasure from the Proprietor, A. COLLEY.

Telegrams : "Sheltered, Jersey."

— An hour and a half by plane from Heston —

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SCOTLAND

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CREAGDHU HOTEL
ONICH
NORTH BALLACHULISH
THE MISSES FERNSIDE R.S.A.C., R.A.C., A.A. *Tel.: ONICH 38*

FOR A LOVELY HOLIDAY
On the main Glasgow-Inverness Road, by the shores of Loch Linnhe. The hotel stands in own grounds of 4½ acres with its own garden produce. H. and C. water in all bedrooms. Fishing for those who desire it.
FULLY LICENSED.

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THE STATION HOTEL
Largest and most modern Hotel in West Highlands. 122 Rooms, Electric Light, Central Heating, Lift, Modern Bathrooms, Private Suites, Bedrooms fitted with hot and cold running water. MODERATE CHARGES.
Official Hotel R.A.C. and R.S.A.C. GARAGE.
Telephone 14.
Further Particulars apply Manageress.

OBAN—MARINE HOTEL
ON ESPLANADE. FULLY LICENSED.
The most modern hotel in the Western Highlands. H. & C. Water and P.O. Telephones in all bedrooms. Electric Lifts.
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PERTH, STATION HOTEL
(Adjoins Station)
100 Bedrooms. Hot and Cold Running Water.
Central Heating throughout.
A.A., R.A.C., R.S.A.C., and V.M. appointments. Telephone 741.

A DELIGHTFUL HOTEL BY PICTURESQUE LOCH AWE
LOCH AWE HOTEL
ARGYLLSHIRE
The finest situated hotel in the Highlands
Boating Golf Mountaineering
Beautiful Grounds Fishing
It appeals especially to those who appreciate comfort and good service, good food and a good cellar. Ideal motoring centre for Glencoe and Oban, and for Lochs Fyne, Lomond, Etive, etc. Private Suites with bathrooms, H. & C. throughout. Direct rail connections from London, etc. Garage 30 cars. A.A., R.A.C. and R.S.A.C. *Tel. Dalmally 6.*

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THE ALISON HOTEL
Telephones: 31295-6 Melville Crescent *Telegrams:* "Melcrest, Edinburgh"
Centrally situated in a quiet position in the West End of the City
Modernly equipped throughout :: Electric Elevator

To **SCOTLAND** OVERNIGHT
You leave Euston LMS at 7.30 p.m. FRIDAYS
Book to Connel Ferry Station.
NO CHANGE
You arrive at 8.35
IN TIME FOR BREAKFAST AT
THE FALLS OF LORA HOTEL
CONNEL FERRY (Argyllshire)
On the water's edge overlooking Loch Etive with mountains and sea all round. 5 miles from Oban. Free Trout and Sea Fishing. Tennis. Golf.
A.A. R.A.C. Fully Licensed. Garage.
Proprietress: Mrs. Stewart. Tel. Connel 202.

The personal touch . . .
characterises this first-class hotel, in its appointments, its service, and its ambition to meet the requirements of each individual visitor . . . be it for "cure" or holiday.
Allan Water & Spa Hotel
BRIDGE OF ALLAN, STIRLINGSHIRE
. . . in beautiful, historic surroundings. Motoring, golf, tennis, riding, and fishing. 75 bedrooms with every comfort. Covered communication from the baths to the hotel. Telephone: 148.

BRAEMAR (By Balmoral).
Over 1,100 feet above sea level.
For a restful and magnificent Holiday. Situated amongst Scotland's finest Scenery.
THE INVERCAULD ARMS HOTEL
Leading and Best.
Patronised by the Royal Family and the Court. 18-hole Golf Course. Tennis. Motor Garage.
'Phone 3 *Resident Proprietor: J. GREGOR*

That Highland Arcady . . .
in a luxurious first-class hotel in the heart of the finest motoring country in Scotland.
Superb views from the terrace and the bedrooms. Cuisine and cellar . . . such as you would expect.
ATHOLL PALACE HOTEL, PITLOCHRY
Golf—on one of the finest inland 18-hole courses in the country. 46 acre grounds with 9 tennis courts, short golf course, swimming pool, croquet lawn . . . and beautiful gardens. Fully Illustrated Brochure with pleasure.
Telephone: 66. Telegrams "Palace."

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Bath.—Grand Pump Room Hotel. Tel., 3266.
Bath.—The Spa Hotel. Tel. 4224-5-6.
Bexhill-on-Sea.—Granville Hotel. Tel. 1437.
Bexhill-on-Sea.—Riposo Hotel.
Bognor Regis.—Royal Norfolk Hotel. Tel. 40.
Boscombe (Bournemouth).—Chine Hotel.
Bournemouth.—Canford Cliffs Hotel.
Bournemouth.—Bourne Hall Hotel. Tel. 5.
Bournemouth.—Solent Cliffs Hotel, Sea Front.
Brighton.—Royal Crescent Hotel. Tel. 4171.
Brighton.—Old Ship Hotel.
Brighton (Rottingdean).—Tudor Close Hotel.
Bude.—The Grenville Hotel.
Canterbury.—The County Hotel.
Cowes (I.o.W.)—Gloster Hotel.
Crowborough.—The Crest Hotel.
Droitwich Spa.—Worcs. Brine Baths Hotel.
Exeter.—Royal Clarence Hotel.
Falmouth.—Greenbank Hotel.
Folkestone.—Princes Hotel.
Godalming.—The Lake Hotel.
Hambleden.—Stag & Huntsman (Henley 4 miles).
Harrogate.—Granby Hotel. Tel. 3046.
Harrogate.—Wellington Hotel. Tel. 4457.
Hastings.—Queen's Hotel. Tel. 201.
Leatherhead.—The Red House Hotel.
Lyme Regis.—Hotel Alexandra. Tel. 10.
Malvern.—Malvern House Hotel. Tel. Malvn. 338
Manchester.—Bowdon Hydro.
Marlborough.—The Ailesbury Arms Hotel.
Newquay.—Headland Hotel. Tel. Newquay 511.
Reading.—Upcross Hotel. (Thames two miles.)
Sanderstead (Surrey).—Selsdon Park Hotel.
Seaton (Devon).—Royal Clarence Hotel. Tel. 15.
Sheringham.—Sheringham Hotel. Tel. 3.
Sidmouth.—Torbay View Private Hotel.
Southport.—Prince of Wales Hotel.
Southport.—Royal Hotel.
Southport.—Waverley Hotel Ltd., Promenade.
Streatley-on-Thames.—The Bull. Tel. Goring 57.
Taunton (Somerset).—Castle Hotel. Tel. 2671.
Torquay.—Park Hall Hotel.
Torquay.—Lincombe Hall.
Torquay.—Palm Court Hotel.
Tunbridge Wells.—Spa Hotel.
West Wickham (Kent).—Wickham Court Hotel
Weybridge.—Oatlands Park Hotel.
Weybridge.—The Red House.
Weybridge.—Heath Hotel.
Wheatley, Oxford.—Brimpton Grange Hotel.
Worthing.—Ferring Grange Hotel.

GREAT NORTH ROAD
(Figures in brackets show mileage from London)
Huntingdon (68½).—Old Bridge Hotel.
Wansford-in-England (84½).—The Haycock.
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Bridge of Allan.—Allan Water and Spa Hotel.
Carr Bridge, Strathspey, N.B.—Carr Bridge Htl
Dunkeld.—Birnham Hotel. Tennis. Tel. 24.
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Isle of Skye.—Duisdale Hotel. Tel. Isleornsay 2.
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Oban.—Station Hotel.
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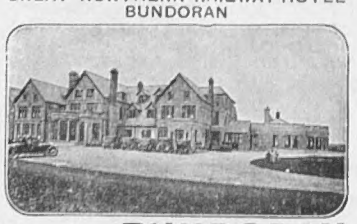

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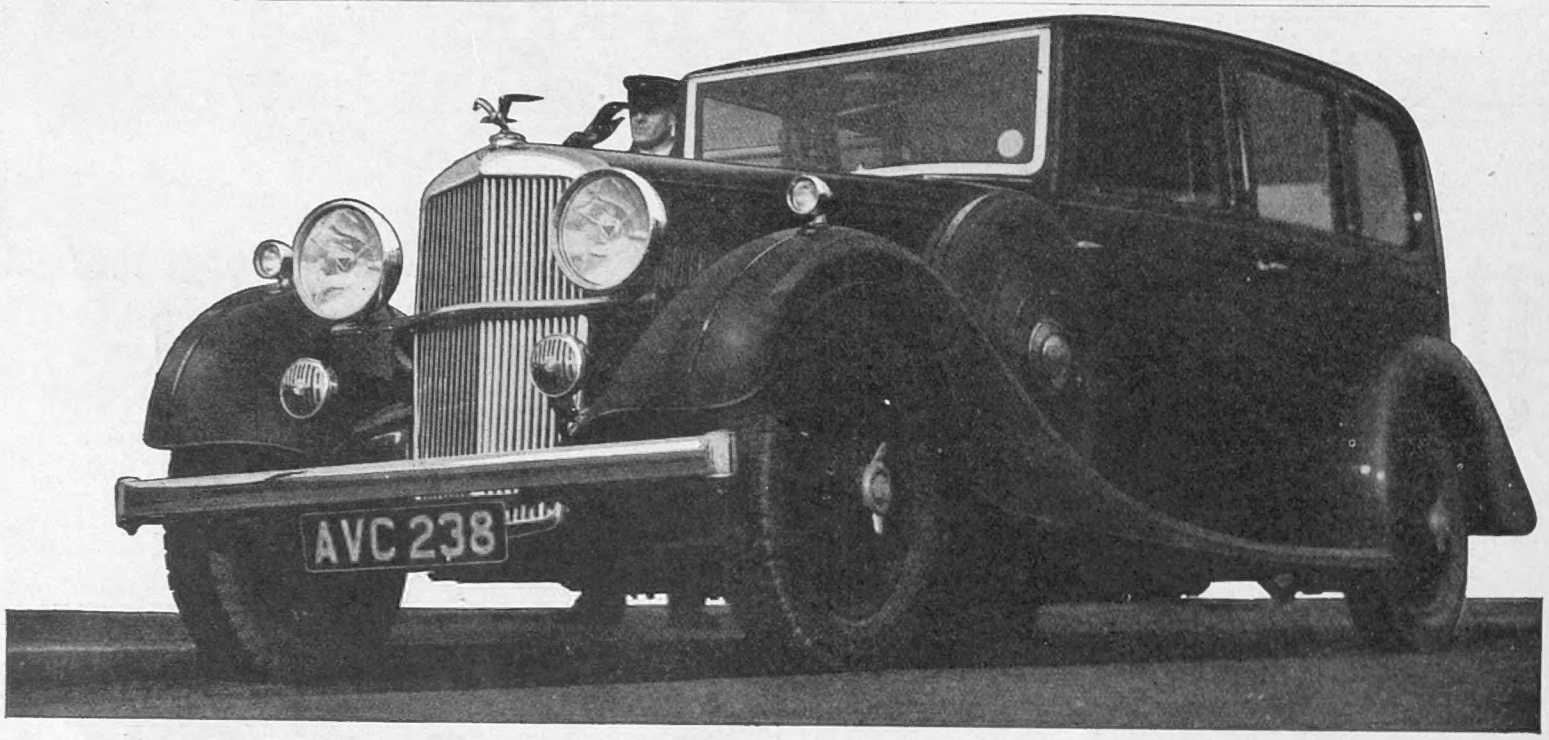

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Volume CXLIX No. 1946

The SPHERE, London, May 8, 1937

With which is incorporated "THE GRAPHIC."

THE SPHERE

The Empire's Illustrated Weekly

London, May 8, 1937

KING GEORGE VI

The latest official portrait of His Majesty in the uniform of Admiral of the Fleet. Across his tunic is the Riband, with the Lesser George, of the Order of the Garter, and over his shoulders the Royal Victorian Chain with Badge

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PERCHED ON THE CROSS-TREES: Men engaged in fixing the pelmet on one of the lofty banner poles that stretch along the Mall

THE GREAT ENDEAVOUR

A Native Genius for Staging Pageants that Reaches its Fullest Expression at Coronation Time

By The Old Stager

A YEAR of planning and endeavour, increasing in concentration and feverish activity, has brought us to the eve of the great day of the King's Crowning, an event which is likely to have no parallel in our times for the world wide interest it has aroused. Looking back, it is impossible not to see the results as a gigantic act of faith. A year ago, what question marks and doubts strewed the long road ahead! Indeed, when the preliminary plans were well forward the central figure suddenly vanished from the scene and we transferred our settings to another central figure We worked in faith. The best organising experience in the country, our native genius for staging pageants, concentrated on producing, for a few hours on a single distant day, a show and a sacrament which would have no equals in the past or in the future. We waved aside doubts. We believed in our star and our destiny.

There is justification for our tremendous and long-drawn-out endeavour. No country in Europe can equal the record of Britain in continuity and consistency in sovereignty. Since Egbert, King of Wessex, and King (more or less) of a United England, was acclaimed more than 1,130 years ago, forty sovereigns have reigned over England, and most of them have been crowned with pageantry, more or less solemn; and we are about to crown the forty-first sovereign in descent from that Egbert. It is a fine record of consistency to a great idea and ideal.

But the sacramental side of the crowning has not always been in the forefront of the ceremonies. It is a curious fact that the nearer the rites lay to their sacred and religious origins, the more was the solemnity of the occasion robbed of its purest significance by the unruly passions of barons and courtiers or by the blind superstition which, right up to the coming of the Hanoverians, fastened and fed on this great ceremonial, above all other historical pageants. No doubt its essential significance accounts for the outbursts of passions and of superstition which turned to tragedy or ridicule, or in some sort marred, so many Coronations.

Schoolboy history begins with William the Conqueror. He was the first to be crowned in the Abbey and, "as every schoolboy knows," that Christmas Day, 1066, was turned into a day of blood by an "unfortunate misunderstanding" which resulted in a slaughter of the Saxon crowds by Norman knights.

It was the beginning of a persistent "fashion" in unfortunate incidents at Coronations. The bishops took to fisticuffs over the crown of Henry I, a flying bat caused trouble and jeremiads of doom at Lion-heart's crowning; King John is said to have giggled with his friends throughout *his* ceremonies; and at Edward II's Coronation the nobles were so disappointed with the food provided at the long-deferred banquet that they threw the puddings about.

Edward III indeed was the first king to combine splendour, dignity, and good augury.

But with the Tudors the wave of ignorant superstition broke loose again on the great sacrament of crowning. Mary's crown was so heavy that she had to prop up her head with her hands; Elizabeth declared that the anointing oil was but grease and made her sick; and evil omens were easily found at the Coronations of the Stuarts—both the Charles being crowned in Scotland.

With William and Mary one might have expected the Dark Ages fashions to be *vieux jeu*. Far from it, everything was muddled, everything went wrong, many of the relics were stolen, the Earl Marshal "cut a voluntary" and landed head first in a giant pie, the weather was abominable, and every augury was of doom at the crowning of the two sovereign rulers. It was the same thing with poor Anne—all the plate was stolen. There was a strike during the elaborate preparations for crowning George III, and as a result there was much chaos on the day. George IV was a master of pageantry and all would have been splendid if his unfortunate and wronged Queen had not attempted her famous "gate-crash."

So far, it must be admitted, our record of consistency and continuity in the ideal of Sovereignty had afforded no fine record of ability in organising the sacred ceremonies of monarchy. It had been a record of muddle, ill manners, and gross superstition.

The Victorian age ushered in the great days.

Now when the origins of many of the emblems and much of the ceremonial had become lost in the mists of antiquity, now at last the sacred significance of the rights began to be stressed—the beanfeast became a sacrament—and to be appreciated more widely by the peoples. The House of Windsor re-established British Sovereignty on its high plane of importance and set it on its straight path of service and duty; and with every coronation since William IV's, the significance and importance of this event have been better and more widely appreciated, and British genius for organisation has each time vastly improved on perfection until to-day—to-morrow—we can confidently assure ourselves and the watching world that perfection has been reached and that nothing but an Act of God can mar the splendours of the pageant, or dim the bright significance of the rites.

SOUTHAMPTON'S VAST CORONATION BEACON: A mighty pyramid of timber which will blaze forth its tribute on the night of May 12, forming part, it is hoped, of a great nation-wide chain

PALL MALL PREPARES: One of the decorative standards of Venetian inspiration adorning the heart of London's clubland

SOME ROYAL AND DIPLOMATIC REPRESENTATIVES

Princes, Princesses, Ambassadors, and Ministers of Many Foreign Powers who will Attend the Coronation Ceremony

SWEDEN

Crown Prince Gustaf Adolf and the Crown Princess

GERMANY

Field-Marshal von Blomberg

SWITZERLAND

M. Charles Paravicini (Minister)

JAPAN

Prince Chichibu, the Emperor's brother, and the Princess

BRAZIL

Dr. Regis de Oliveira (Ambassador)

PORTUGAL

Dr. Armindo Monteiro (Ambassador)

THE NETHERLANDS

Crown Princess Juliana and Prince Bernhard

BOLIVIA

Señor Aramayo (Bolivian Legation)

CHILE

Señor Agustin Edwards (Ambassador)

DENMARK

Crown Prince Frederick

YUGOSLAVIA

The Regent, Prince Paul

MEXICO

Dr. Primo Michel (Special Envoy)

ESTONIA

General Laidoner (Special Envoy)

TO REPRESENT HIS FATHER: His Royal Highness Prince Amir Saud, eldest son of King Ibn Saud of the kingdom of Saudi Arabia, will be one of the many picturesque Eastern figures in the Abbey

THE FIRST MEMBERS OF THE CHINESE DELEGATION seen on arrival at Victoria Station with Mr. Tai-chi Quo (centre wearing glasses), the Chinese Ambassador to the Court of St. James's, who went to receive them

THE SULTAN OF LAHEJ, the ruler of a district in the region of Aden pictured with his twelve-year old son, the Emir Ali, on arrival at Victoria a few days ago. He was met by Rear-Admiral A. Bromley

THE RAJAH OF KEONIHAR was one of the earlier arrivals among the thirty or more Indian potentates signalising their intention of being in London for the Coronation

ON BOARD THE "VICEROY OF INDIA": Lieut.-General H.H. the Maharaja of Rajpipla (right) were also early arrivals. twenty-first of a long line of Indian rulers renowned for the present century he went on active service in the China

A MALAYAN POTENTATE: His Highness the Sultan of Trengganu, seen here in Western dress, will ride in the ninth carriage of the Carriage Procession of the Prime Ministers and Colonial Rulers

THE RAJAH OF KHAIRAGARH, another potentate who wears Western dress, pictured at Victoria after leaving the boat train. Of the Indian princes four will take a prominent part in the procession to the Abbey in the capacity of Hon. Aides-de-Camp to the King Emperor

WATCHING HIS FIRST BIG FIGHT: King Farouk of Egypt, who attends the Coronation in an unofficial capacity, his country being represented by a delegation. A picture taken when His Majesty saw the Doyle-Levinsky bout

POTENTATES FROM THE EAST

Some of the Major Notabilities who Have Come to the Empire Capital

MEMBERS OF THE NEPALESE DELEGATION, who, since their arrival in England, have been guests of His Majesty's Government, walking in the grounds of the Nepalese Legation in London. The leader of the delegation is General Kaiser Shumshere Jung Bahadur Rana (second from left), and he has brought with him for King George the Order of Rajanya, the highest honour Nepal has to offer

the Maharaja of Bikaner (centre) and The present Maharaja of Bikaner is the their statesmanship. At the beginning of War, being mentioned in Dispatches

THE MAHARAJA OF JAIPUR, ruler over the fourth largest State in Rajputana, is another Indian potentate well known in England and many will remember with pleasure the visit of his polo team in 1933 when it achieved exceptional success

HEAD OF THE MAHARATTAS: His Highness the Maharaja of Baroda, who ascended the Gadi in 1875 and has already celebrated the diamond jubilee of his reign, is not only in London for the Coronation but is representing his country at the Imperial Conference

THE SULTAN OF PAHANG, one of the rulers of the Federated Malay States will ride in the Procession of Colonial Rulers

THE SULTAN OF MAKALLA, ruler over territory on the south coast of the Arabian Peninsula, and his son, Prince Sultan Amad, in their suite at the Grosvenor Hotel, Victoria. Beneath their robes they are wearing Western dress

BHAVNAGAR'S VETERAN PRESIDENT: Sir Prabhashankar D. Pattani, the head of the Council of this Western Indian State, garlanded on arrival on the *Viceroy of India* boat train. He was made a Knight Commander of the Indian Empire during the war

THE EVE OF THE KING'S HALLOWING: The historic Coronation Chair of St. Edward in its place before the High Altar

ABBEY PREPARATIONS

Some Aspects of the Great Task of Getting the Collegiate Church Ready for May 12, Described by

JOCELYN PERKINS, D.C.L., F.S.A.
(Sacrist of Westminster Abbey)

APART from the enormous structural preparations involved in arranging the interior of Westminster Abbey for Coronations there are a large number of highly important arrangements, some of them of a decorative, others of a practical nature, which have to be duly set on foot before everything can be regarded as finally complete.

First and foremost comes the High Altar. Naturally this, the central point of the great ceremony, receives special treatment. At the Coronation of George IV, for instance, the Altar was covered with a hanging of blue and gold brocade edged with gold lace, while behind rose a dorsal of similar material "clipped on each side with golden palm branches which rose from the floor to a height of twelve feet and then gradually spread till they became mingled with the drapery above." The ultimate fate of all this magnificence is unknown.

At the Coronation of King George V an extremely pleasing departure took place. The Rubric in the Coronation Service lays down that at the time of the Offertory the Sovereign and his Consort shall each make an Oblation, part of which consists of "a Pall or Altar Cloth." In practice this has meant the presentation of a quantity of some valuable fabric; but in 1911 a literal adherence to the wording of the Rubric took place, for the King offered a frontal and the Queen an upper frontal or dorsal. This lovely pair of fabrics of cream coloured silk are based upon the only pair of pre-Reformation altar-hangings surviving to-day in our country. The High Altar on June 22, 1911, was arrayed in these beautiful specimens of the embroiderer's craft, and they have been in constant use at the Abbey ever since.

It has been the time-honoured custom at Westminster for centuries past to display a quantity of gold, or it should rather be said silver gilt plate on the High Altar on all Sundays and great Festivals except those of Lent, and this practice is of course followed at the Coronation. A considerable portion, though not all of the Abbey Altar plate, dates from the period of the Restoration.

It should be said, however, that the paten and chalice used belong to the Royal plate and are brought to the Abbey for the occasion. They are reserved for use at the Coronation only. Manufactured for that of Charles II they are said to be made of pure gold.

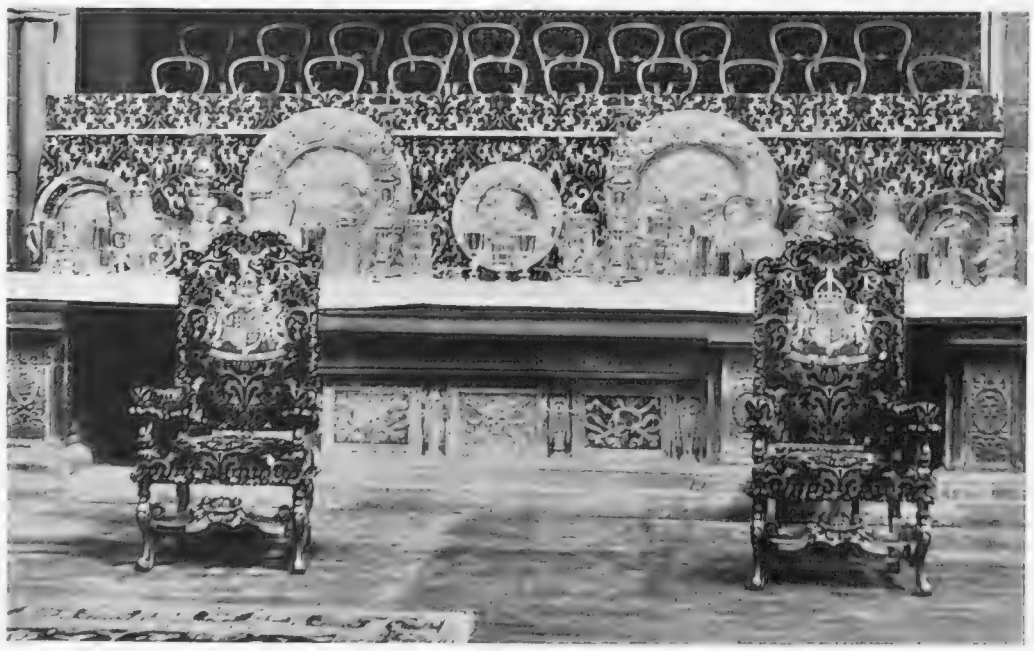
A considerable portion of the south side of the Presbytery of the Abbey is taken up by the tomb of Queen Anne of Cleves the upper portion of which consists of an elongated slab. Behind and above is placed the Royal box. It is customary to pile up on the slab a vast collection of patens, chalices, flagons, alms-dishes, and candlesticks brought for the occasion from one or other of the Royal chapels. The display of all this wealth of plate is magnificent; indeed it is by no means the least striking feature of the Coronation.

The Chapel of St. Edward the Confessor has also an important part to play in the ceremony, for it has been customary at every Coronation for the Sovereign and his Consort to repair thither at the conclusion of the ceremonies. The Royal Robe of Purple Velvet is now assumed by the former, while the Vestments with which he has been arrayed in the course of the ceremony and any pieces of the Regalia not required in the outgoing Procession are deposited here and left in the custody of the Dean and Chapter for the time being. The ancient Altar at the foot of St. Edward's Shrine was destroyed during the troubles of the Reformation; but from that time forward it has been the custom to place on this spot a wooden table designated in the Coronation Service by the title of St. Edward's Altar for the purpose of receiving these vestments and jewels. It is to be feared that during later Hanoverian times reverence and seemliness were the very last things which occurred to the responsible authorities. A great gallery was erected over the Chapel which rendered artificial light a necessity and completely destroyed the character of the place. Queen Victoria has left her impressions on record in scathing language. "I then repaired . . . to St. Edward's Chapel, as it is called but which as Lord Melbourne said was more unlike a Chapel than anything he had ever seen. For what was *called* an *Altar* was covered with sandwiches, bottles of wine etc. etc."

A very different state of things met the eye, however, for the Coronation of Queen Victoria's son. The permanent Altar had been restored and covered with rich embroideries, while a canopy of crimson velvet overspread the upper portion of St. Edward's Shrine. This Altar which had been erected under the direction of the late Mr. J. P. Micklethwaite, was consecrated by an episcopal member of the Chapter, the Right Rev. Bishop Welldon, two hours before the commencement of the ceremony.

The Regalia are brought overnight by the Crown authorities and deposited in the custody of the Dean and Chapter in the historic Jerusalem Chamber. The next morning they are carried by the members of the Collegiate body, escorted by the King's Scholars of Westminster School, the Choir of the Abbey, and that of the Chapel Royal through the cloisters to the east end of the church. A portion of them including the Imperial Crown and the Eagle or Ampulla containing the Oil are deposited here, while the remainder are solemnly brought down the full length of the Abbey to the Annexe where they are handed over to the custody of the Lord Great Chamberlain pending the forming up of the Coronation Procession which commences to move eastwards as soon as the King and Queen have entered the building.

Provision also has to be made for the flags. Throughout the day the official Abbey flag is flown from the north-west tower, but the moment the Sovereign passes within the building the Royal Standard is broken on the flag-staff and also on the turret of the Annexe, and remains flying until the Sovereign's departure. All of this has to be carried out at the proper moment—as far as possible instantaneously.



THE TOMB OF QUEEN ANNE OF CLEVES, behind which has been built the Royal Coronation box and on the marble slab of which is piled up a gorgeous array of patens, chalices, flagons, alms-dishes, and other valuable plate brought for the occasion from one of the Royal Chapels

YOUTH *at the* ABBEY

THE HON. MARTIN HOWARD arriving at the Abbey with his mother, Baroness Beaumont, before the rehearsal at which most of the young participants in the Coronation ceremony were instructed in their duties

ONE OF THE KING'S SCHOLARS: Fourteen-year-old Robert Greenwood, of Westminster School, who will walk in the procession up the Nave and will sing prayers in Latin during the service, was another one of the many youths at the rehearsal which lasted an hour and a half and was supervised by the Earl Marshal, the Duke of Norfolk, and the Dean of Westminster, Dr. Foxley Norris. The boys, most of whom will be carrying the coronets of the peers charged with the task of bearing the Regalia to the Coronation Theatre, were shown where they will assemble in the Annexe, and acquainted with the geography of the Abbey and other matters. *On left*—Master Wemyss steps out

THE HON. PETER STRUTT, half-brother of the Duchess of Norfolk, the Earl Marshal's wife, arrived with his mother. *Below*—Christopher Talbot, who will be page to the Earl of Shrewsbury, having his cap adjusted

Some of the Fifty Pages who will Carry the Peers' Coronets and fulfil other Duties at the Coronation Service, Visit the Abbey for a Rehearsal

MORE YOUNG VISITORS: *Left* The Hon. Matthew Ridley with his mother, Viscountess Ridley, Lady Plymouth, David Wyndham, and Viscount Windsor, Lady Plymouth's elder son. *Centre*—Lord Ogilvy, who will be page to his father, Lord Airlie. *Right*—Viscount Melgund was brought by his father, the Earl of Minto

CORONETS and the CORONATION

Peeresses Who Will Participate in the Abbey Ceremony

ONE OF THE QUEEN'S TRAINBEARERS: Lady Elizabeth Paget (second daughter of the Marquess of Anglesey who was appointed Lord Chamberlain to Queen Mary in 1922.) At the christening of her brother, the Earl of Uxbridge, King George V and Queen Mary were sponsors

THE MARCHIONESS OF ELY pictured as she left her dressmaker's after trying on the robes she will wear at the Abbey ceremony. Her train will be a yard and three quarters long as compared with the two yards worn by a duchess

The following are the ladies who have been selected to bear the Queen's train as Her Majesty walks in procession from the Annexe, up the Nave of the Abbey, to the Coronation theatre.

I. **LADY URSULA MANNERS,** elder daughter of the Duke of Rutland

II. **LADY ELIZABETH PERCY,** sister of the Duke of Northumberland.

III. **LADY ELIZABETH PAGET,** second daughter of the Marquess of Anglesey.

IV. **LADY IRIS MOUNTBATTEN,** only daughter of the Marquess of Carisbrooke.

V. **LADY MARGARET CAVENDISH-BENTINCK,** daughter of the Marquess of Titchfield.

VI. **LADY DIANA LEGGE,** daughter of the Earl of Dartmouth.

THE ROBES OF A VISCOUNTESS being tried on at one of the Court tailors. The cape has 2½ bars of miniver and the coronet has sixteen silver balls

WIFE OF THE PREMIER EARL: The Countess of Shrewsbury whose marriage was one of last season's big events

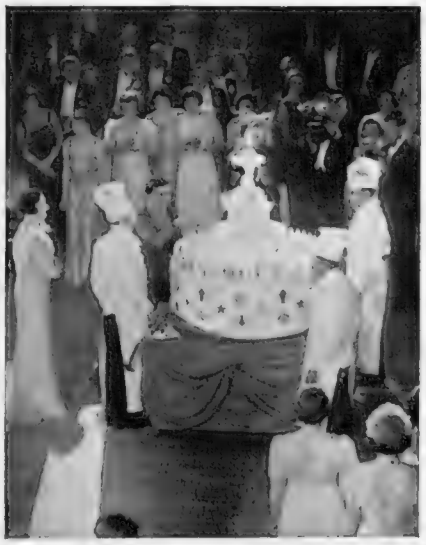
THE BARONESS WOLVERTON and her daughter Lady Esmé Glyn leaving the Abbey after a Coronation rehearsal

LADY ELIZABETH PERCY, sister of the Duke of Northumberland, will be another of the Queen's train-bearers

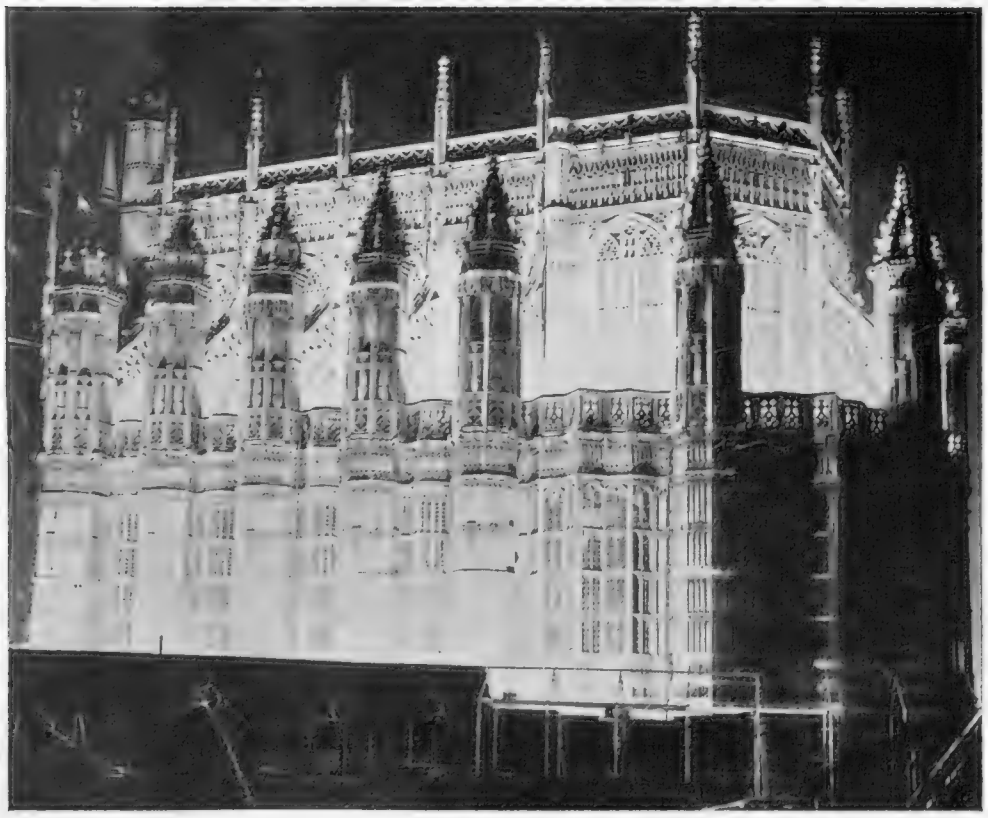
THE GREAT SHARE OUT: In the ballroom at Grosvenor House at the tenth birthday ball for debutantes in aid of the funds of Queen Charlotte's Hospital. The animated scene as the 260 "debs" thronged round the giant cake after it had been cut by the Duchess of Kent and waited to receive the portions which they distributed to the 1,500 guests

CORONATION YEAR "DEBS" on PARADE

Participants in the "Royal Cake-Cutting Ceremony" at Queen Charlotte's Birthday Ball at Grosvenor House



GLEAMING IN SERRIED RANKS: Debutantes parading on the ballroom floor during the ceremonial at the cutting of the giant cake with its 193 candles. The Coronation year "debs" acted as Maids of Honour, bringing the cake into the ballroom, while those of 1935-36 were Maids in Waiting. *On left*—The Duchess of Kent starting the cutting



LONDON by NIGHT

The Empire Capital Prepares for May 12

On left—THE GLORY OF THE PERPENDICULAR revealed during a rehearsal of the floodlighting of Henry VII's Chapel at Westminster. In the foreground is the half-completed covered way which leads from the Houses of Parliament to one of the Abbey entrances and which will be used by certain of the peers on Coronation day

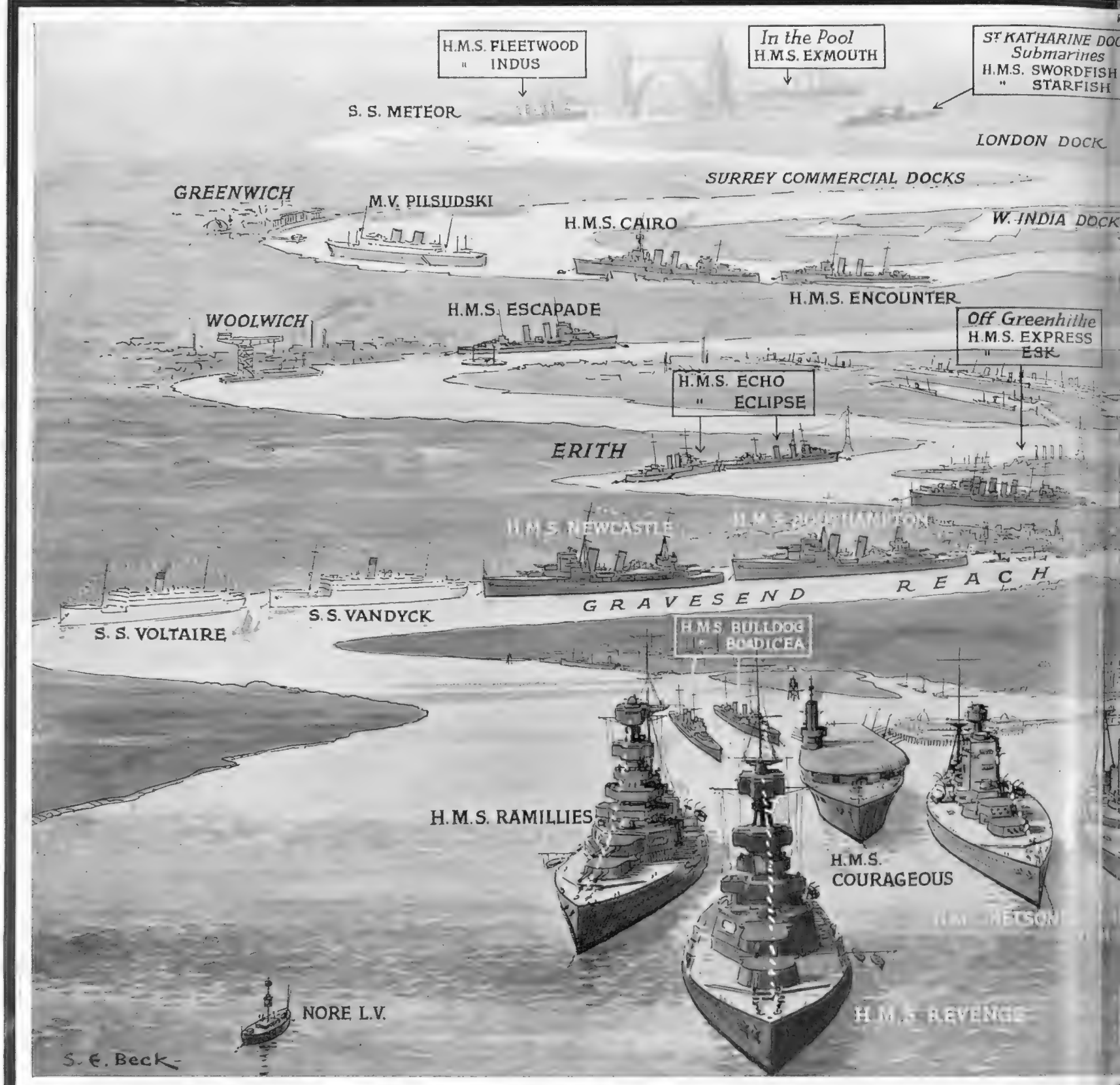
On right—ROYAL CAVALCADE: This window in British Industries House at the Marble Arch end of Oxford Street bears a series of striking effigies of the last six Sovereigns of England. One of many topical shop-window displays to be seen in London at the moment

OXFORD STREET ADORNED: A picture lighting arrangements showing how pick out the crowns and heraldic façade of one of the big stores. Ox of the area which is to have spe

taken during a rehearsal of the floodlights from one side of the street will shields adorning the upper part of the ford Street forms the northern limit cial illuminations from May 12 to 17

"THAT ANTIQUE PILE BEHOLD, WHERE ROYAL HEADS RECEIVE THE SACRED GOLD": The Abbey façade and towers illuminated at a pre-Coronation rehearsal of the floodlighting arrangements. When cleverly done, as it is here, all glare being eliminated, the architectural features of a building take on an altogether new and unexpected beauty

On right—TO KEEP THE CROWDS IN CHECK: Men starting work on the great timbered barrier beneath Charing Cross railway bridge



THE HOME FLEET'S CORONATION VISIT for "The Sphere" by S. E. Beck to show the Navy which will be in the Thames from night will stage spectacular illuminations. will come no farther than Southend, but points much higher up. Also in the tideway

THE WARSHIPS IN THE THAMES

By FRANK C. BOWEN

ALTHOUGH the River Thames was once the principal naval waterway of the kingdom, with two of the Navy's principal dockyards in very active commission at Deptford and Woolwich, and His Royal Highness, James, Duke of York, Lord High Admiral, in his official residence which is now an hotel on the river front at Gravesend, it has been visited very seldom by men-of-war in any numbers during the last seventy years.

The most important occasion was in 1909 when the Lord Mayor thought that it would be an excellent idea if H.M.S. *London*, a battleship already past her first youth, visited the Thames to receive the friendly hospitality of the Metropolis. Under discussion with the Admiralty the idea grew until practically the whole of the Home Fleet arrived and filled every vantage spot in the river from Southend to the Pool. The result was the finest flow of recruits ever known, just when they were most needed to man the new ships which were being built in preparation for the inevitable war with Germany.

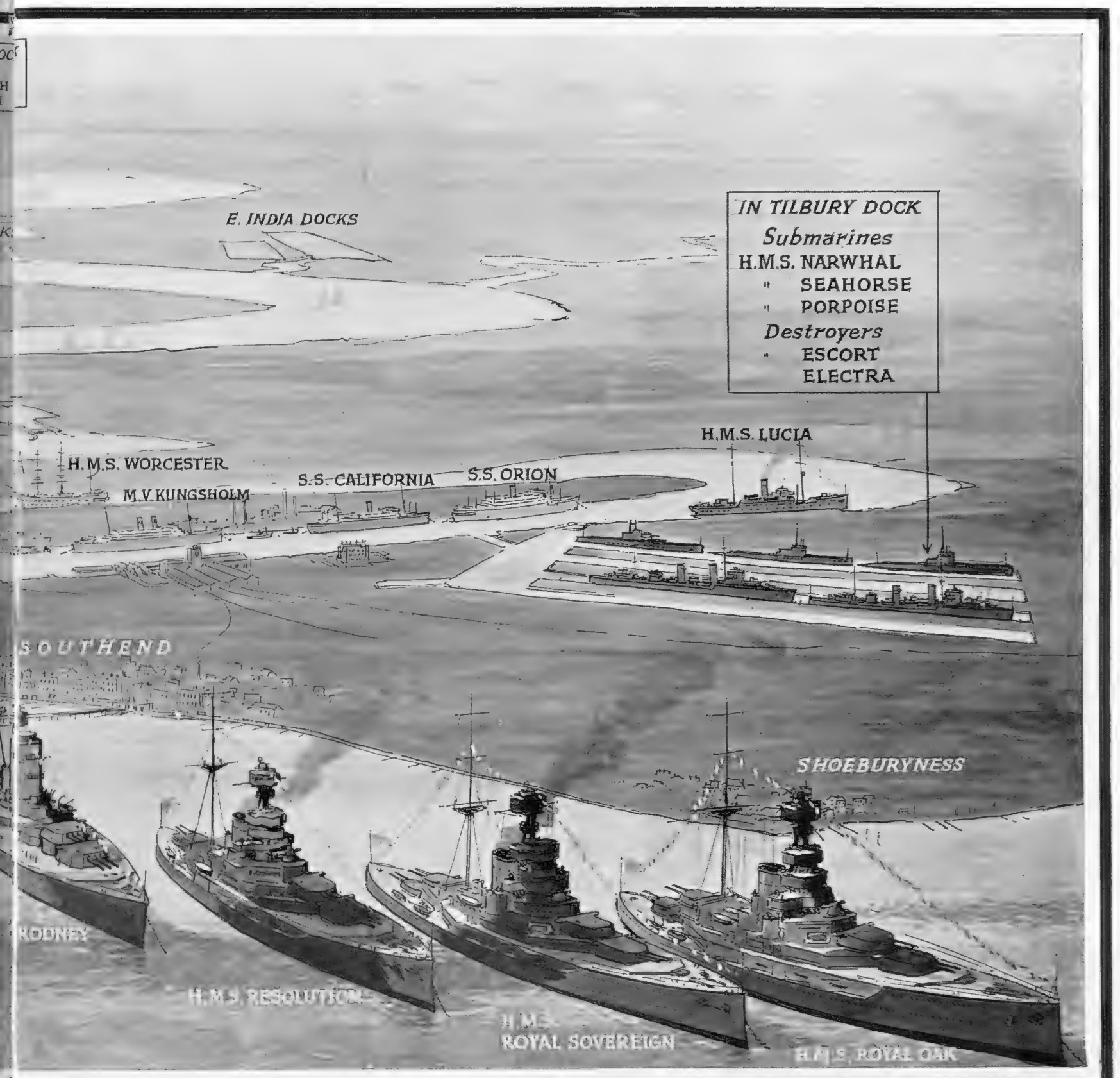
Ships also visited the Thames for the Peace Celebrations of 1919, when the interest was reduced by the natural reaction from war and the number of counter attractions; and the Silver Jubilee of King George V in 1935. On the latter occasion many thousands of Londoners went to infinite trouble to visit them and there was no doubt that the occasion was a great success.

It may well be asked why these visits are not more frequent when public interest is so important to the Service, and when Londoners show their willingness to be interested by the way they pack the excursion trains to the Navy Weeks at Chatham and Portsmouth, or even as far afield as Plymouth.

The principal reasons are firstly that the Fleet is generally too busy to undertake lightly the complete break in the training programme entailed by a visit to London, and secondly that the Thames is a very inconvenient waterway for the mooring of any number of men-of-war. It is the busiest waterway for merchantmen in the world, especially during the last few years when London's proportion of the country's overseas trade has been increasing steadily, and there are remarkably few vacant spaces in the river where ships as long as most modern warships can anchor or moor with sufficient space to swing with the tide without impeding the steady stream of merchant ships.

Nevertheless, the Fleet is always a welcome visitor, and the Merchant Navy will always make room. Unfortunately it must mean that the ships which are most interesting to the

AN EARLY ARRIVAL: The D.67 at anchor in recent royal river journey to Greenwich which the King and Queen were travel-



Drawn for THE SPHERE by S. E. Beck

TO LONDON RIVER: A drawing specially made distribution of the various ships of the Royal now on until May 13 and which on Coronation The battleships, including the flagship *Rodney*, the cruisers and destroyers may be seen at are a number of liners with Coronation visitors

FROM THE NORE TO THE POOL

the Pool of London. A picture taken during the and showing in the background the barge in ling downstream from Westminster Pier

public have to be anchored in spots which are none too accessible although the facilities offered by the "butterfly boats" which normally run to the seaside resorts, and the combined efforts of the railways and the motor-boat owners on the river, have reduced this inconvenience to a minimum.

The biggest ships, seven battleships and a giant aircraft-carrier, have been anchored below Southend pier, where the deep-water channel is sufficiently wide to let them swing to a safe scope of cable without interfering with anybody. Close to the pierhead are two modern destroyers. The full muster at Southend is as follows: Battleships.—*Nelson* (Flagship of Admiral Sir Roger Backhouse, Commander-in-Chief, Home Fleet), *Rodney*, *Royal Oak* (Flagship of Rear-Admiral C. G. Ramsey, 2nd Battle Squadron), *Resolution*, *Ramillies*, *Royal Sovereign*, and *Revenge*. Aircraft-carriers.—*Courageous* (Flagship of Vice-Admiral N. F. Laurence) and *Furious*. Destroyers.—*Boadicea*, *Bulldog*, and *Stronghold*.

THE new 9,000-ton cruisers *Southampton* and *Newcastle* have been built of such length to get their speed with every possible economy that they have had to be put well down Gravesend Reach, although within easy reach of the town with modern motor-boats. Directly opposite the town, on permanent buoys usually occupied by merchantmen waiting their turn at busy berths, are the destroyer *Crusader* and one of the Navy's freaks, H.M.S. *Guardian*, whose bow is cut off square above the water-line and which is designed to lay nets against submarines in war-time, and in peace to take elaborate cinematograph films by which the Navy's gunnery may be improved.

ACross the river on the Essex side Tilbury Docks accommodate three submarines and two destroyers, while at the deep-water jetty on the open river the merchant seamen who have had experience do not envy the ship's company of the submarine depot ship *Lucia* their task of constantly paying out or taking in mooring ropes as the tide ebbs and flows. At Greenhithe two destroyers lie where the famous clipper ships used to swing to adjust their compasses, two more are off Erith and another off Woolwich, while at Greenwich a light cruiser and yet another destroyer have a comfortable berth. Close to the heart of London two small submarines are in St. Catharine's Dock, while in the stream between the Tower and London Bridges are H.M. Indian sloop *Indus*, with her white paint and native crew, the patrol sloop *Fleetwood*, and the flotilla leader *Exmouth*. With only one or two exceptions in the case of ships which the Admiralty desires to keep very secret, all these ships will be open to the public each day.

LONDON'S THROBBING HEART IN CORONATION WEEK

Piccadilly Circus Gay With Banners and Illuminations—A Special "Sphere" Impression by W. Bryce Hamilton

London, ever the focal point of the Empire, is to-day the rallying place of the Empire's people, and at this Coronation time its always gay night life takes on a faster tempo, Piccadilly Circus, its throbbing heart, assuming an animation wholly in keeping with and truly reflecting the spirit of these weeks of rejoicing. In this drawing, specially made for "The Sphere," W. Bryce Hamilton depicts a scene as the theatre crowds begin their exodus, mingling on the thronged pavements beneath the multi-coloured decorations and the magic lights whose very brightness holds night at bay

MAKING HIM TRAFFIC-MINDED

A mounted policeman accustoming an inexperienced horse to London traffic conditions in readiness for May 12

INDIA IN LONDON

Six Hundred Men of Our Largest Native Army to Take Part in the Procession —Every Tribe and Caste Represented

OUR oldest and largest native army is sending over 600 representatives in full uniform to take part in the Coronation procession, and among this 600 every tribe and caste recruited will be represented. How can one tell the different races as they go by? Here are a few hints to help one, and a few facts about these men. They will be drawn from over 100 regiments and will be living examples of India's medley of races and religions, and bring home strongly the fact that India is not merely a country but a continent. Indeed, few of these men will come from south of Delhi, and the majority from the Punjab, yet even in that restricted area it will be seen how racial and religious differences abound.

First comes the Muhammadan who forms a part of every regiment not actually devoted to one tribe only, and the majority of regiments and corps are made up of a mixture of different tribes. Sticking up through his turban will be a conical shaped hat or "Kullah," behind that will probably be a fan shaped flash. Facially he will resemble the Arab, from whom he is originally descended. They have lithe, active figures, cheerful open countenances, and are always reliable in action. Among them will be some whose Jewish traits are pronounced. These will be Pathans, the wild inhabitants of the bleak land beyond India's North West Frontier. Although owing no real allegiance to the "British Raj," they enlist readily and make fine soldiers, the Frontier Force regiments and cavalry enlisting many of them. Although not so reliable as the other Muhammadans they are capable of the most superb gallantry.

Speaking of the Pathan reminds one forthwith of his traditional enemy the Sikh of the Punjab plains. Big heavy men of Scythian stock, they will easily be recognised by their heavy black beards, neatly parted in the middle and wound up on elastic strings on the sides of the face, their longh air tucked up under the squarely built, flat topped turban, beneath the V of which the red or yellow of the under turban will be seen.

Look at these men's wrists and you will see they all wear an iron bangle. This is another sign of the "Khalsa" or Sikh brotherhood. These signs, five in number, are known as the five "K's," being the "khes" or unshorn hair, the "kara" or comb of wood worn in the hair under the turban, the "Kirpan" or Sikh dagger, the "Karch" or short slips worn on the person, the "Kirpal" or bangle already mentioned.

Since our overthrow of the Sikh Empire in the Punjab just before the Mutiny, these men have served us loyally and faithfully. Proud, athletic by nature, they make very fine soldiers and the records of their gallantry are numerous indeed. Their religion is a refined form of Hinduism, but in addition they never cut the hair or smoke, and they regard themselves as the main champions of Hinduism.

The highest Hindu caste recruited in the Indian army are the Rajputs of Rajputana. Small fairish men, with aristocratic faces, they are the second highest caste in all India, being inferior to the Brahmins only. The Rajput cannot trade or earn his living by any menial method, for him the profession of arms alone is open. He is of the "Kshatriya" or warrior caste.

Their tall turbans built to represent the old infantry of the line "shako" Indian and British armies wore almost identical uniforms. The old days of red coats and white pipe-clayed belts and brown bess. No Englishman can eat with a Rajput; even his shadow falling across the Rajput's food defiles it, but the Rajput will readily quaff a glass of whisky with him provided he, the Rajput, may use his own glass.

Everybody of course will be craning their necks to see the Gurkhas, renowned for their "Kukris," and of whom so many tales are told.

Recognition will not be difficult. "Johnny," as we affectionately call him, is like a small Chinaman, but a bit browner. His uniform is dark rifle green, and on his head he wears a pill box hat set at an impossibly jaunty angle. Although nominally a Hindu, Johnny does not let caste prejudices worry him too much, and alone of all India's troops is allowed into British canteens. Woe betide the untried young British private who tries to drink him under the table. He will certainly be carried out by Johnny, who will then return to finish up what is left in both glasses.

The contingent will be a mass of different uniforms, dark blue and gold, pale blue, buff and green, but above all the scarlet of the line will predominate.

The most gorgeous uniforms will be those of the Indian Cavalry, dating back, most of them, to the glories of pre-Mutiny days, and irregular Horse raised by adventurers, each of whom invented his own uniforms.

Rifle regiments, like our own Rifles, will wear sombre green; while buff will be worn by the Frontier Force regiments, a memento of days on a turbulent border when red was too conspicuous. On the chests of these men will be many medals representing fighting in France, Belgium, Mespot., Palestine, Africa, Iraq, and inevitably India's own frontier.

Service is a tradition with the martial castes of India, and they serve as long as they are able. India's recruiting problem concerns officers only.

"Punjabi"

In addition to the four Hon. Aides-de-Camp to the King-Emperor, their Highnesses the Maharajas of Ratlam and Jodhpur, the Nawab of Palanpur, and the Maharaja Jam Sahib of Nawanagar, who are to attend on his Majesty, the following other Indian Princes and Chiefs are among those who have signified their intention of being present in London during the Coronation ceremonies: the Maharaja of Baroda (who is also representing India at the Imperial Conference); the Maharaja of Rajpipla; the Rajah of Baria; Rajah of Chota Udepur; Rajah of Lunawada; the Maharaja of Kashmir; the Nawab of Bhopal; the Maharaja of Dhar; the Maharaja of Jaipur; the Maharaja of Bikaner; the Maharao of Cutch; Maharana Raj Saheb of Wankaner; Thankor Saheb of Rajkot; the Nawab of Bahawalpur; and the Maharaja of Kapurthala

Their Majesties KING GEORGE AND QUEEN ELIZABETH

The latest official portrait of the King and Queen, showing His Majesty in the uniform of Admiral of the Fleet, the rank he assumed on his accession when he automatically became head of the fighting forces. On the aiguillettes hanging from the right breast are the letters "G.R.", denoting that he was formerly personal Aide-de-Camp to his father, George V. The Queen's stately gown is set off to magnificent advantage by a costly rope of pearls

THE ARMS OF THE LYON FAMILY, which traces its ancestry back to King Robert II of Scotland, adorning the gateway of Glamis Castle, historic seat of the Queen's father, the Earl of Strathmore and Kinghorne. These particular arms are now quartered with those of the Bowes family, and have been since the marriage some 200 years ago of John Lyon, the 9th Earl, and Mary Bowes, sole heiress of George Bowes

OUR SCOTTISH QUEEN

The First Scottish-bred Consort to Have Graced the English Throne Since the Twelfth Century: Glimpses of Her Ancestral Home, Historic Glamis

On left—
QUEEN ELIZABETH as we know her to-day

QUEEN ELIZABETH, the first real Scottish Queen to sit on England's throne since the twelfth century was born on August 4, 1900, at St. Paul's Waldenbury, Hertfordshire, the youngest but one of ten children. Her early life was carefree and uneventful and, paradoxical as it may seem, was in its very simplicity an admirable preparation for the busy round of public duties which, as destiny would have it, were one day to be her lot. Those early years of tranquillity gave her, indeed, a serenity of outlook that only such an upbringing can give and which, thankfully, she has never lost.

Even though St. Paul's was her birthplace and for the most part her childhood home, Glamis, her father's historic seat in Forfarshire, was really her true background; for it was there, with her own quick intelligence, that during her summer visits, Lady Elizabeth learnt the meaning of Scottish community life and steeped herself in the traditions of a family whose ancestry traces back to no less a personage than King Robert II of Scotland, grandson of Robert the Bruce and successor of David II.

THE QUEEN AS A BABY: A charming picture taken in 1902 when Lady Elizabeth Bowes-Lyon, as she then was, was entering her third year. She was the youngest but one of ten children

Around the ancient Scottish home of Queen Elizabeth legend and tradition have throughout the centuries been allowed the fullest play. Nearly 900 years old the massive pile still contains portions in which some of the most stirring scenes in early Scottish history were enacted. Here Macbeth, "the Thane of Glamis," dwelt, and here Malcolm II of Scotland was assassinated, his murderers fleeing across frozen fields and falling through the ice into Forfar Loch, where they were drowned. Here, too, dwelt the Stuarts and James V of Scotland, Queen Mary's father, "Bonnie Dundee," and a host of other picturesque and historic figures.

The castle itself is pitched in the heart of "fair Strathmore" and surrounded by richly wooded hills, in the midst of which the turrets and battlements of Glamis make a fitting picture. The ancient castle has been largely added to since its reconstruction by the famous Patrick, the ninth Lord Glamis and the first Earl of Kinghorne. The main gateway is a triple-arched structure, battlemented and surmounted by carved lions—the heraldic designation of the Lyons.

The general appearance of the castle itself is strongly reminiscent of a French sixteenth-century chateau. At right angles extend two wings on each side of the low main entrance, and the quarter circle tower in the centre of the noble structure rises seven storeys high and contains the entrance to the central part of the castle, its oldest and most interesting portion.

FAMILY RECORD: On this beautiful bedspread, now in one of the bedrooms at Glamis, the Countess of Strathmore has embroidered the names and dates of birth of all her ten children

THE ROYAL DUCHESS: A portrait of the Queen taken shortly after her marriage to the Duke of York in 1923 when she was first starting upon her arduous round of public duties

A CORNER OF THE 100-FT. LONG DRAWING-ROOM AT GLAMIS, furnished in exquisite taste with many fine pieces upholstered in Italian brocade. The large picture (hanging in the centre) is Sir Peter Lely's "Bonnie Dundee"

CHILDHOOD MEMORY: This desk was used by the Queen during her summer visits to Glamis as a girl. She did not spend a great deal of time at the castle, St. Paul's Waldenbury, Hertfordshire, being her birthplace and early home, but Glamis none the less had a deep and abiding influence upon her

THE ROYAL WEDDING IN APRIL, 1923: The Duke and Duchess of York, as they were then, posing for a picture after the ceremony. From the very outset the new Duchess's popularity was assured, and it was a matter for nation-wide satisfaction to see how simply and with what natural grace she took her place at her husband's side

THREE CATHOLIC QUEENS OF THE STUART PERIOD

The Royal Consorts, Henrietta Maria, Catherine of Braganza, and Mary of Modena

National Portrait Gallery

QUEENLY IN A GOWN OF SATIN AND PEARLS: Honthorst's portrait of Henrietta Maria, Queen consort of Charles I and youngest daughter of Henry IV of France, whose partiality for Roman Catholicism governed almost all she did in English politics, seriously embarrassing the king. Her religious faith was so strong that she refused to take part in the Coronation service

Henrietta Maria was the daughter of Henry IV of France, the gallant hero-king who was assassinated when his little daughter was only six months old. She came to England as the youthful bride of Charles I, aged only sixteen, but her early training kept her dominantly French and very loyal to the Catholic Church. Her religious faith was so strong that she refused to take part in the Coronation service, and it alienated her from the English people who felt that she was encouraging the King to support the much-hated Papists. Although charming to those who knew her, and much loved by her husband, she was yet wilful and very determined, and there is little doubt that she influenced Charles at critical moments of his career, urging him to actions which brought about the Civil War. During the years of the conflict she proved herself a queen of great courage, journeying to Holland to raise money and arms which she successfully landed in Yorkshire despite the efforts of the Parliamentary fleet. Nothing discouraged her except her husband's vacillation of purpose, and it is said that when facing a tempest at sea she encouraged her women by saying calmly that they should cheer up as no queen was ever drowned. In 1644 the Queen parted from Charles—a baby daughter was born at Exeter, and two weeks later she had to flee to France.

National Portrait Gallery

TANGIER AND BOMBAY WERE HER DOWRY: Catherine of Braganza who married Charles II in 1662. Her adhesion to the Roman Catholic religion, her failure to bear the King a son, and her resentment of his flagrant infidelities, combined to make her position intolerable

Catherine of Braganza.—The little Portuguese Princess whom Charles II decided to marry brought with her a very handsome dowry—half a million in cash, Tangier, the island of Bombay, and free trade with the Portuguese possessions in the East Indies. Every one was pleased at the King's marriage, hoping he would settle down, and at first it seemed likely that all would go well. Charles was quite pleased with his little dark bride, and she fell in love with his gaiety and charm. They were married at Portsmouth and spent the honeymoon at Hampton Court Palace, arriving in London by river, the scene which Pepys has described, having seen it from the top of the Banqueting House. "Anon come the King and Queen in a barge under a canopy with 1,000 barges and boats I know, for we could see no water for them." Poor Queen Catherine's early happiness was soon clouded, for the previous favourite, Lady Castlemaine, had too great a hold upon the easy-going King, who could not refuse a pretty woman. In spite of all his marital neglect the Queen continued to love him to the end, and passionately hoped that children would bring them together. When it was found that the Queen was not likely to have a child Charles was urged to seek a divorce, but refused on the ground of his own shortcomings, and he stood firmly for her when Titus Oates accused her of complicity in a plot to poison the King, saying, "I will not see an innocent woman abused." The Queen wrote to her brother of Charles's chivalry and kindness towards her, "every day he shows more clearly his purpose and goodwill towards me, and thus baffles the hate of my enemies." She knelt weeping at his deathbed, and the last message of the dying King to her was to ask her pardon with all his heart.

AFTER VAN DYCK: Detail of a portrait of Henrietta Maria, by an unknown artist. It is in the National Portrait Gallery

Mary of Modena was the second wife of James II, who had previously married Anne Hyde by whom he had the two daughters who subsequently became queens—as Mary II and Anne. The poor second wife, being a Papist, was not popular in England, but when her children all died as infants, the people became more reconciled. It was the birth of a prince in 1688 which enraged the country which had hitherto put up with a Catholic king because the heir to the throne, the Princess Mary, was a Protestant. Everyone remembers the story of the warming pan, and now in spite of definite proof of his legitimacy the young prince became known as the Pretender. His birth brought about the revolution and the flight of his parents. Mary of Modena besought King James to let her stay with him, but she was forced to leave Whitehall with her six months old baby, on a December night, to cross the river in an open boat, lashed by the wind and rain, then to shelter by the walls of Lambeth Church till the coach was found to take her to Gravesend where a boat was waiting to carry her to France.

National Portrait Gallery

REGARDED AS A PAPAL AGENT: Mary of Modena, Queen of James II, was an ardent Roman Catholic and, as such, was looked upon with suspicion by the people. This portrait of her is by William Wissing, a pupil of Lely and a formidable rival to Sir Godfrey Kneller for the patronage of the Court

SOME HISTORIC CORONATIONS

From the time of the Restoration

A Special Section Compiled from Contemporary Records of the "Thrice Gorgeous Ceremony."

AFTER THE INTER-REGNUM: A page from a volume in the British Museum giving the order of service at the Coronation of Charles II and bearing a portrait of the King in Coronation robes and wearing the Crown of St. Edward, a new circlet made to replace that which had been broken up by Cromwell and his vandals. Ashmole in his detailed account of the proceedings comments on the magnificent weather in the earlier part of Coronation day and on the terrible storm in the evening which "some people were apt to interpret as ill-boding"

WHEN THE CEREMONIAL WAS ABRIDGED: Two old prints showing the procession up the Abbey nave at the Coronation of James II, which was much shorter than its predecessors, the Communion Service being omitted in order to avoid hurting the feelings of the Papists. The King, however, annoyed the populace by cutting out on the day previous the procession from the Tower in order to put to other purposes the £100,000 so saved. *Left*—The King walking beneath his canopy and preceded by the Dukes of Somerset, Ormond, and Albemarle, carrying the Orb, the Crown of St. Edward, and the Sceptre with the Dove. *Above*—The Queen accompanied by the Bishops of London and Winchester and followed by four Earl's daughters and many other notabilities

WILLIAM AND MARY: TWO REIGNING

The Proceeding to the CORONATION of their Majesties KING WILLIA

PANEL 1

In the top panel of this old print depicting the procession from Westminster Hall to Westminster Abbey on the afternoon of April 11, 1689, when William and Mary were jointly crowned, we see Gentlemen of the Privy Chamber, the judges, and the children of the choir of Westminster, the children of the Chapel Royal, and the choir of Westminster who are shown with their psalm books open and singing as they go. The artist also makes them gesticulate rather theatrically, but this, it is to be assumed, was merely his way of adding to the vivacity of his draughtsmanship

PANEL 2

After the Gentlemen of the Chapel Royal appear the Sub-Dean and Confessor, the Master of the Jewel House, two members of the College of Arms, and then a group of baronesses and barons, each carrying his or her coronet. Only a few figures are included as it would be quite impossible to give the full numbers in depicting such an immense procession

William and Mary, for whom the succession to the Throne of England was changed, divine right being abandoned in favour of Act of Parliament to enable them to reign jointly as sovereigns, were crowned at Westminster Abbey on April 11, 1689. The proceedings were full of unexpected features and it is recorded that before Mary had finished dressing news was brought to her of her father's landing at Kinsale and with it a letter from him invoking curses on her head. This caused so much confusion and hesitation that the procession was delayed over two hours, from 11 to 1.30, while the fears of James II's return caused many to absent themselves. "Much of the splendour," says the diarist Evelyn, "was abated by the absence of divers who should have contributed to it, there being but five bishops." Ill omens were not wanting, nor were people slow to look for them, so charged was the air with uncertainty regarding the stability of the new regime. The day chosen was for the first time neither a Sunday nor a Holy Day, and there were so many delays that the Crown was not put on the Queen's head until 4 p.m., while it was dark long before the ceremony was over. In the general muddle caused by the darkness and the agitation of the participants, the 20 guineas for the Royal

SOVEREIGNS WHO WERE JOINTLY CROWNED

M and QVEEN MARY from Westmr. Hall to Westmr. Abby 11o. Apr. 168

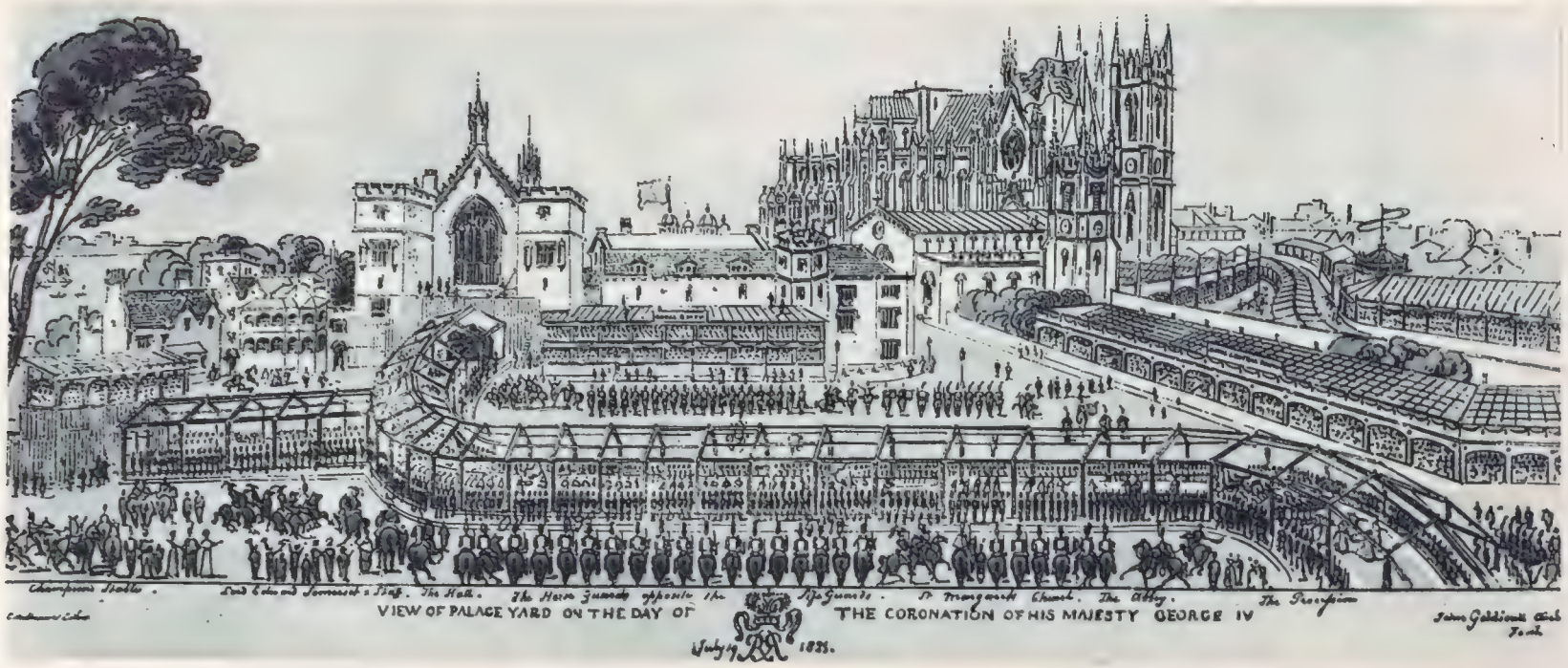
PANEL 3
Here the more eminent members of the peerage are shown walking in reverse order of precedence, the viscounts being followed by the earls and countesses, with the dukes and duchesses in their wake. Right at the end are two of the kings of arms

PANEL 4
In this panel are the bearers of the Coronation regalia and the high office holders, such as the Earl Marshal, the Lord High Constable, and the Lord Great Chamberlain. As this was a joint Coronation of two sovereigns, the King's regalia and the Queen's regalia were carried in the same part of the procession. At the Coronation of George VI and Queen Elizabeth the procedure is, of course, different

PANEL 5
The King and Queen as joint sovereigns walk beneath the same canopy and not separately according to the usual custom. The canopy is exactly double the normal size, being supported by eight instead of four bearers, another indication of the unique character of this particular coronation. Bringing up the rear are the Yeomen

offering was lost out of its envelope and, when the gold basin was handed to the King, an awkward pause ensued until Lord Danby produced some gold and handed it to him. Jacobite sympathisers were much to the fore with adverse comments, among other things being loud in their disapproval of the guard of Dutch soldiers lining the way to the Abbey door and also of the cheerful appearance of the Queen; though why they should have expected her to look sad it is difficult to surmise. She had chosen, of course, to cleave to her husband rather than to her father, the exiled James II, and this a large section of the community could never forgive. Dean Stanley in his *Memorials of Westminster Abbey*, summed up the circumstances of this Coronation ceremony very succinctly: "There were many peculiarities in the spectacle," he said. "The double Coronation was such as had never been seen before. The tall Queen and the short King walked side by side, not as sovereign and consort, but as joint sovereigns, with the sword between them. For the first time a second Chair of State was provided, which has since been habitually used for the Queen Consort. Into this chair Mary was lifted, like her husband, girt with the sword and invested with the symbols of sovereignty"

THE CORONATION OF KING GEORGE IV



THE PRECINCTS OF WESTMINSTER ON JULY 19, 1821: A contemporary impression of the scene outside the Abbey on the day of George IV's crowning, showing the packed stands lining the processional route. The elevated way in the picture was erected for the occasion and led circuitously from Westminster Hall to the Abbey

THE Coronation of George IV was a lighthearted affair and the service was regarded more as a splendid piece of pageantry (an outworn survival from an earlier age, a kind of glorified Lord Mayor's Show) than as a function of deep religious significance. It is recorded that the ceremony lasted four hours and that during it George frequently retired for rest and refreshment to the Chapel of St. Edward, where the altar had conveniently been converted into a bar and was covered with bottles and plates of sandwiches. While His Majesty was thus dallying the service was suspended.

There are many eye-witness accounts of what passed on this Coronation day, and one of the best of them is in a letter written to his sister by a nineteen-year-old youth, by name Henry Rivington Hill, and now preserved by a descendant.

This letter, which was published in *The Times* last February, is full of intimate, unexpected details, and we take the liberty of reproducing herewith some of the more pertinent extracts.

One of the most interesting features of the arrangements was the great platform (illustrated on this page) extending from the north door of Westminster Hall to the west door of the Abbey and forming an elevated road for the royal procession as it made its way to the Abbey for the Coronation and back to the Hall for the State banquet at an early hour in the morning. In describing his crossing of this platform Hill said: "In doing so we had to tread with care lest we should step upon any of the soldiers who lay stretched out to sleep upon the platform, giving one no bad idea of a field of battle at night covered with the bodies of the dead soldiers, for they were lying in all directions, bustle around them."

Next, regarding Queen Caroline's determined but futile efforts to gain admittance to the Abbey, Hill wrote: "People seemed at first too much astonished to know how to act. Those around me, who I had heard profess themselves her friends, had said decidedly she had too much sense to come, and now looked extremely foolish, ashamed to cheer, especially as they felt they were in a minority. For once we saw the Loyalists, not only the majority in a popular assembly of all classes, but what is infinitely more rare, conscious of their own strength.

"You must be aware of the disadvantages people labour under in showing disapprobation when opposed by cheers. Yet notwithstanding this disadvantage some managed by hissing to overpower the cheers and the cries of 'Queen.' . . . We had by this time changed our hisses into cries of 'Off, off,' 'Shame, shame.' . . . The uproar was now quite stunning. I divide the people into sevenths in order to make my calculation as correct as possible.

"About four-sevenths exerted their lungs to the utmost stretch against her, yelling and groaning like the Indians of North America when setting up their horrible war-whoop and, by way of seasoning the dish she had thus compelled herself to swallow, some added cries of 'Off, off,' 'Shame, shame,' 'Go away to Bergami,' 'Be off to Como,' &c., &c.

"One other seventh expressed their disapprobation by such expressions as these—'Because she can't enjoy pleasure herself she comes to spoil other people's pleasure, selfish cat,' 'Damn her, she deserves all she gets,' &c., &c. Another seventh were her friends but ashamed to cheer as they had asserted she had too much sense to come: they contented themselves with saying—'It's a damn shame to treat a woman so.' The remaining seventh exerted themselves in her favour by waving hats and bawling out 'Queen, Queen.'"

ENTER THE KING'S CHAMPION: Henry Dymoke, deputy for his father, the holder of the office by right of land tenure, rides into Westminster Hall during the Coronation banquet to cast down the gauntlet of defiance to the enemies of George IV. This was the only occasion on which he carried out this traditional act, for at the Coronations of William IV and Queen Victoria he was not called upon to officiate. In modern times the practice has fallen into abeyance, but the head of the Dymoke family still has certain rights that are recognised by the Coronation Court of Claims

In describing the appearance of the King as he passed in procession young Hill wrote in rather glowing terms: "I discovered the King," he said, "from his height which exceeded that of anybody near him by about 4 ins. He wore a hat like Lord Londonderry except with more diamonds and the feathers not so high, and he had long ringlets hanging down the back of his neck. More of his dress I cannot describe as my eyes and those of my companions were riveted to the face of our august monarch. He had no colour but his complexion was clear and healthy and seemed to cast a reproach upon the Queen's painted cheeks, showing that he disdained to have recourse to such expedients. He walked firm and majestically and his countenance was the picture of happiness and good humour, bowing on all sides in return for the enthusiastic almost stunning shouts of applause which rent the air from all quarters. The motion of the handkerchiefs and hats waving among such a vast concourse of people made me giddy to look upon. His Majesty's reason for walking before the canopy appears to have been that the people at the top of the houses might be able to see him."

The show over, Hill and his friend went to the Green Park, where they watched the small patronage accorded a man crying "green gooseberries" and the large demand for "Coronation porter."

WHEN VICTORIA WENT TO HER CROWNING

QUEEN VICTORIA RECEIVES THE SACRAMENT: This picture of the Coronation service was painted by C. R. Leslie (1794–1859) and commissioned by Her Majesty

WHO better could describe Queen Victoria's coronation than Queen Victoria herself, as witness the following graphic extracts from her journal written up on June 28, 1838. *"At ten I got into the State Coach with the Duchess of Sutherland and Lord Albermarle and we began our Progress. . . . It was a fine day and the crowds exceeded what I have ever seen; many as there were the day I went into the city, it was nothing, nothing to the multitudes, the millions of my loyal subjects who were assembled in every spot to witness the procession. Their good humour and excessive loyalty was beyond everything, and I really cannot say how proud I feel to be the Queen of such a nation . . . I reached the Abbey amid deafening cheers a little after half-past eleven; I first went into the robing room quite close to the entrance where I found my eight train-bearers. After putting on my mantle, and the young ladies having properly got hold of it, I left the robing room and the procession began. The sight was splendid! the bank of peeresses quite beautiful in all their robes; and the peers on the other side . . . I was then seated on St. Edward's Chair, where the Dalmatic Robe was clasped round me by the Great Lord Chamberlain. Then followed all the various things; and last (of those things) the Crown being placed on my head, which was, I must own, a most beautiful impressive moment; all the Peers and Peeresses put on their coronets at the same moment. . . . My excellent Lord Melbourne, who stood very close to me throughout the whole ceremony, was completely overcome at this moment and very much affected; he gave me such a kind and I may say fatherly look. The shouts, which were very great, the drums, the trumpets, the firing of the guns, all at the same instant, rendered the spectacle most imposing. . . . At about half-past four I re-entered my carriage, the Crown on my head and the Sceptre and Orb in my hands, and we proceeded the same way as we came, the crowds if possible having increased. The enthusiasm, affection, and loyalty were touching, and I shall ever remember this day as the proudest of my life."*

"RECEIVE THIS KINGLY SWORD BROUGHT NOW FROM THE ALTAR OF GOD": The scene in the Abbey at the coronation of King George V as His Majesty, clad in the tunica, assumed the sword with the purple velvet scabbard, which had just been delivered into his hand by the Archbishop of Canterbury. From a drawing by Fortunino Matania, R.I.

"GOD SAVE KING GEORGE! LONG LIVE KING GEORGE! MAY THE KING LIVE FOR EVER!" It was with these words that the boys of Westminster School led off the cheering when the homage of the Prince of Wales and the Peers was concluded at the Coronation of George V. This privilege of "leading off" has belonged to the School from time immemorial

The Windsor Greys in Their Coronation Harness

CORONATION MORNING IN THE STABLES: An impression by Fortunino Matania of the famous Windsor Greys ready harnessed in the stableyard before taking the State coach round to the Palace entrance. They are a magnificent sight with their shining gilt studs and medallions bearing the Royal arms set on a background of imperial purple

THE STATE COACH IN ALL ITS ELABORATE DETAIL: *Left*—One of the rear wheels designed after the style of a triumphal chariot of Roman days. *Right*—These two Tritons, blowing conch shells to signify the approach of the "Monarch of the Seas," adorn the forepart of the coach. They are typical of the rich symbolism of 18th-century pageantry

The 4-ton State coach, which first appeared on the streets of London at an opening of Parliament by George III, is perhaps the most splendid royal equipage remaining in Europe, and it has the record of having been used at every Coronation since that of George IV. It was built to take the place of an earlier coach made for Queen Anne, William (later Sir William) Chambers being entrusted with the task of evolving a dignified and impressive design from the several submitted. Many fine craftsmen collaborated in the work, and existing accounts show that of the total cost of £7,587, Butler, the builder, was paid £1,673, Walton, the carver, £2,500, and Pujolas, the gilder, £931. Since George III's time large sums have been spent on improvements, but the coach remains substantially the same as at the beginning, its decorative panels by Cipriani being typical of the elaborate symbolism characteristic of 18th-century pageantry

The Great CORONATION COACH

Now 175 Years Old

DRAWN FOR "THE SPHERE" BY W. BRYCE HAMILTON

A STANDARD BEARER

A number of Standard Bearers take part in the colourful Coronation procession up the nave of the Abbey, and this impression of how they will appear has been painted by John Nicolson, A.R.E.

THE CORONATION REGALIA

THE IMPERIAL STATE CROWN containing the Black Prince's ruby

ONE OF THE SANDALS forming part of the regal vestments. Each possesses its own special symbolism in the Coronation

THE RING WITH ITS ST. GEORGE'S CROSS: In the Coronation it symbolises the marriage between Sovereign and people

Drawn by Harold Nelson

ST. EDWARD'S STAFF, which is reputed to hold within its orb a piece of the true Cross

FIVE SWORDS ARE USED AT THE CORONATION, and these two, almost identical in pattern, are known as the Sword of Justice to the Spirituality and the Sword of Justice to the Temporality. Both these are carried by peers selected by His Majesty, and at the last Coronation they were in charge of two distinguished soldiers, Field-Marshal Lord Roberts and Field-Marshal Lord Kitchener. The scabbards are of red velvet with gilt scroll ornamentation

ONE OF THE EIGHT MACES included in the Royal Regalia. These are the symbols of kingly authority

ST. EDWARD'S CROWN, which is used in the Abbey for the actual ceremony of the coronation and is imbued with a much greater degree of sanctity than the Imperial State Crown worn on most other occasions

THE QUEEN'S SCEPTRE with the Dove

THE Crown Jewels of England, which play such a vital part in the Coronation, are computed to have a value of £6,000,000, but it is neither in this nor in their dazzling beauty that their fascination chiefly lies. Rather has it to do with their associations, striking deep into the roots of English history, and with the symbolism of each individual item in the collection, a symbolism that is bound up with the essentially religious character of the King's crowning.

The Crowns.—Of these the most important is St. Edward's Crown, which is used in the Abbey at the actual moment of Coronation and at no other time in the reign. It is of gold set with diamonds, rubies, emeralds, sapphires, and pearls, its total weight being about 5 lb. A second and lighter crown, known as the Imperial State Crown, is used by the Monarch for all other State occasions, and it is in this that he returns to the Palace from Westminster after the ceremony. This wonderful crown, though possessing less sanctity, is infinitely more valuable than that of St. Edward and contains no fewer than 2,783 diamonds, 277 pearls, 18 sapphires, 11 emeralds, and 5 rubies, many of the gems having individual histories of a most romantic character. The third most important crown is the Imperial Crown of India, a magnificent specimen of the jeweller's art, made in 1911, when George V was arranging to go to Delhi to be hailed as Emperor of India, to take the place at the Durbar of the Crown of St. Edward and the Imperial State Crown, which are not allowed by law to leave this country. It cost over £60,000 to make and contains 6,170 diamonds. There are two Queen's crowns in the Tower of London, but neither of these is used at the Coronation, a new one being made for each Sovereign. Queen Mary's crown contained the Koh-i-noor, and this is being incorporated in the centre of the crown designed for Queen Elizabeth.

The Golden Eagle Ampulla, a receptacle shaped like an eagle with outstretched wings to represent Imperial domination, is easily the oldest piece of valuable plate in the Tower of London and is reckoned to be at least 1,400 years old. It is used in the anointing ceremony and the solid gold of

THE GOLDEN EAGLE AMPULLA, an ancient hollowed-out vessel containing the Holy Oil, is employed in the ceremony of Anointing or Sacring the King at his Coronation—a reminder of the priestly character of the Sovereign's high functions. The Ampulla is easily the oldest piece of valuable plate in the Tower

THE BRACELETS OF SOLID GOLD (left), *richly enamelled and ornamented with emblems of England, are not now used at Coronation ceremonies owing to their somewhat hampering effect.* Below—*The Anointing Spoon*

THE CORONA

which it is made has been hollowed out to hold six ounces of Holy Oil.

The Anointing Spoon is almost as antique as its companion holy vessel, the Ampulla, and it is certainly not less than 1,000 years old. The bowl, covered with faint marks of chasing, has a peculiar ridge down the centre, thus forming two compartments into which the Archbishop dips his fingers for the actual act of anointing the King.

The Orb, with its surmounting Cross, is an emblem of Christianity dominating the World and is never placed in the hands of any but actually reigning kings and queens. It is a ball of pure gold about 6 ins. in diameter and is decorated with a gold fillet around the circumference set with gems.

The King's Sceptre with the Cross, one of His Majesty's two sceptres, is called the Baculum in the Coronation service, and derived originally from the form of a bishop's crozier. It is actually a more ancient symbol of kingly dignity, power, and justice than even a crown, and has the added fascination of being set with the world's largest cut diamond.

THE KING'S BE-JEWELLED ROYAL SCEPTRE

THE ORB, with the cross above it, is an ancient Christian emblem, signifying the domination of Faith over the world. It was used by the Byzantine emperors and from them was borrowed by Britain's Saxon kings

DRAWINGS AND SETTING BY HAROLD NELSON

The King's Sceptre with the Dove. This is the rod of Equity and Mercy, the dove typifying the Holy Ghost who by tradition controls the actions of monarchs.

St. Edward's Staff, which is reputed to hold within its surmounting orb a portion of the True Cross, used at one time to be placed in the King's hand on his arrival at the door of Westminster Abbey, its emblematic purpose being to guide the royal footsteps. This procedure is no longer observed, the staff instead being carried in procession by one of the attendant noblemen.

Five Swords are used at the Coronation—the Jewelled Sword of State, its scabbard thickly encrusted with diamonds and other gems; the two-handed Sword of State; "Curtana," the Sword of Mercy; the Sword of Justice to the Spirituality; and the Sword of Justice to the Temporality.

TWO ITEMS IN THE CORONATION VESTMENTS are shown below. The Great Golden Spurs of St. George are the symbols of Knightly Chivalry. They were made for James II. On right—*One of the buskins.* On left—*The Jewelled State Sword and "Curtana," the Sword of Mercy, which has its end rounded off*

TION REGALIA

The King's Coronation Robes

ARRIVING IN CRIMSON

The King, after driving through the streets, enters the Abbey wearing the Royal Crimson Robe of State and Cap of Estate. He is thus robed during the ceremonies of the Recognition, First Oblation (presentation of an altar cloth of gold) and the Taking of the Oath. The King had previously assumed a white silk shirt and coat of "red sarcenet" at Buckingham Palace, together with white silk breeches and stockings

After being divested of his Royal Crimson Robe of State, the King is anointed with the Consecrated Oil poured from the Ampulla and then invested (as depicted here) with the Imperial Mantle of Cloth of Gold—a magnificent vestment embroidered with golden eagles

and Tunicas

Four stages in the Abbey Ceremonial

Thus vested the King receives the Orb, which is held for only a brief space, and then takes the Sceptre with the Cross, emblem of Kingly Power and Justice, and the Rod with the Dove, symbolising Equity and Mercy. Afterwards St. Edward's Crown is placed on his head

LEAVING IN PURPLE

The ceremonies of the Coronation of the Queen, the Enthronisation and Fealty and Homage having taken place, their Majesties proceed to St. Edward's Chapel, where the King is disrobed of his Vestments and arrayed in his Royal Purple Robe of State. His Majesty then removes St. Edward's Crown, exchanging it for the Imperial Crown of State and, carrying the Orb and Sceptre, leaves the Abbey

Specially painted for THE SPHERE by W. Bruce Hamilton

BEARING THE ARMS AND ARMOUR OF THE KING

Drawn by Harold Nelson

Thanks in large measure to the writings of the great Froissart much is known of the details of the Coronation of Henry IV, nicknamed Bolingbroke, the son of John of Gaunt and grandson of Edward III, who rebelled against Richard II, the young king whose ideals faded in the face of his growing power, and seized the throne for himself on September 30, 1399. The Froissart Chronicle in the

British Museum—a large volume sumptuously bound in green velvet—contains a magnificent illustration on a sheet of white vellum, elaborately and beautifully tooled in gold, showing the Coronation in progress, and the above painting, specially made for "The Sphere" by Harold Nelson, is based on this contemporary record. Here we see knightly attendants in procession up the nave; one bearing the mace, another the helmet, a third the shield, and a fourth the Sword of State, while standing on the extreme left is a man of law, the scarlet cap slung over his left shoulder being in the nature of a distinguishing badge of office. Froissart describing Henry's crown says it was "St. Edward's and arched". Wine ran free to the citizens in London's streets all day long

THE SPLENDOUR OF QUEEN VICTORIA'S

High Constable *Trumpeters* *Equerry*

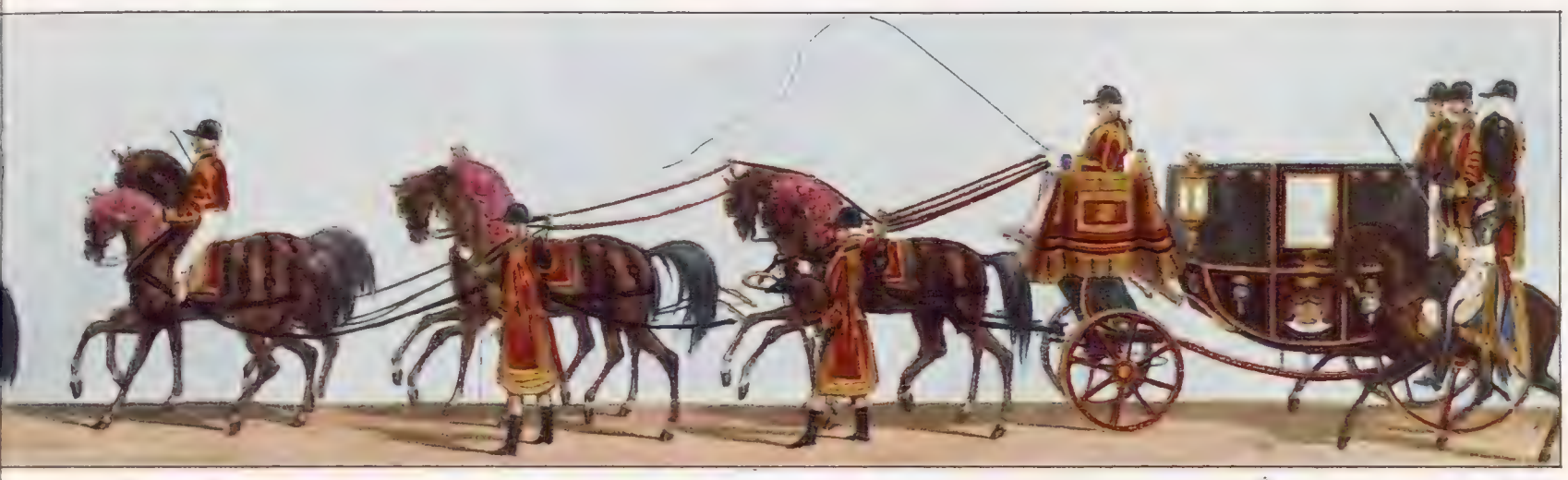
The Duchess of Kent's Carriage *Life Guards*

Ensign and Lieutenant of the Yeomen *Six of the Queen's Horses, with Rich*

QUEEN VICTORIA'S Coronation on June 28, 1838, heralding as it did the birth of a new and mighty era, was fittingly splendid and naturally, from the general public's point of view, the greatest spectacle it afforded was the procession which formed in St. James's Park and proceeded by way of Constitution Hill, Piccadilly, Trafalgar Square, and Whitehall to the western door of Westminster Abbey. Though the newsreel was in those days still a thing of the future, a wonderful record of that great procession has been handed down to us in a work known as *Fores' Correct Representation on the Occasion of Her Majesty's Coronation*. This consists of two vast panels, each 25 ft. long, but folding up into a surprisingly small space, which together depict in a continuous series of elaborate drawings in full colours every participant in the pageant. The book, which was originally published at £1 11s. 6d., and has steadily increased in value in the course of years, is fascinating in the extreme, and particularly notable are the sections of it illustrated in the four panels above. Heading the procession was a squadron of Life Guards followed by the carriages bearing the Ambassadors, Ministers, and Chargés d'Affaires of foreign

CORONATION PROCESSION: FOUR PHASES OF THE GREAT ROYAL PAGEANT

Life Guards



The Duchess of Gloucester's Carriage

Trappings — *The Queen's State Coach* — *The Knight Marshal* — *Capt. - General of the Royal Archers* — *Marshalmen*

Powers. After this, "with her proper escort of Guards," came the Duchess of Kent, the young Queen's mother and the sister of King Leopold I of the Belgians, whose short-lived marriage of two years had ended with her husband's death in 1820. Following close behind, but in a slightly less elaborate equipage, was the Duchess of Gloucester, a daughter of George III and destined to be the last survivor of that monarch's family. At the time of the Coronation she was also a widow as her husband and cousin, a nephew of George III, had passed on some four years previously. After these Princesses of the Blood Royal were further carriages conveying Pages of Honour, Women of the Bedchamber, and Maids of Honour, while behind these, in picturesque garb, were the Royal huntsmen, yeomen, prickers, and foresters, with six of the Queen's saddle horses in close attendance in the care of grooms. Transcending all in brilliance, of course, was the State coach drawn by eight magnificent greys, a Yeoman of the Guard at each wheel, two footmen at each door, and riding on either side, Gold Stick and the Captain of the Yeomen. Within sat the Queen, a figure of touching beauty, and facing her her intimate friend, the famous Duchess of Sutherland

THE THRONE OF ENGLAND AND THE STONE OF SCONE

The Historic Chair of St. Edward on Which Our Monarchs Have Been Crowned for Six Centuries

ST. EDWARD'S CHAIR, so named out of respect to the Confessor near whose shrine in Westminster Abbey it usually stands, ranks next in importance to the Crown of the Realm and in historic interest transcends everything pertaining to the Coronation. The chair was made by Edward I to hold Jacob's Stone or the Stone of Scone which the King captured and sent to Westminster in the year 1296.

The origin of the stone is lost in the mists of time, but it has long been a popular idea that Jacob rested his head upon it when he saw the angels at Bethel and that later, after many wanderings, it came through Egypt to Spain. Thence, legend reports, it travelled across the sea to Ireland where it acquired the name of "Fatal Stone" and was used as a Coronation seat by the Kings of that country. When the Scots moved to Scotland their sacred stone went with them and was the last pillow of St. Columba. At Dunstaffnage it was preserved for centuries and, being used for the crowning of Scottish kings, it came to Scone in 850, being taken there by King Kenneth. On it the Scots Kings were crowned down to Alexander III in 1249. Something like half a century later it was pointed out to Edward I who, thinking it might strengthen his hold on Scotland, removed the great relic to form a feature of the chapel where all his successors have been crowned.

ST. EDWARD'S CHAIR: The throne of England, dating from the reign of Edward I and containing beneath it the even more ancient "Stone of Scone" or "Jacob's Stone," of mysterious origin. A painting specially made for "The Sphere" by D. Macpherson

The chair containing the stone was originally covered with gilding and ornamental work, not a little of which may still be distinguished on a close inspection but, sad to say, barbarous sightseers in the eighteenth century disfigured the surface of the woodwork with their initials and later it was temporarily varnished.

The chair was probably in its greatest jeopardy in 1887, the culprits being, unthinkably as it seems, the authorities of the then Office of Works, who had given orders that the woodwork was to be stained and varnished or in other words "restored." A question about it was asked in the House of Commons, so runs the story, and the Minister responsible asserted positively that "the chair had not in any way been stained or disfigured." A few days later, however, it was observed that a workman was very busy "with detergents and rough textile stuff"—perhaps turpentine and sandpaper—rubbing and scraping the surface. Anyone who is acquainted with old oak furniture in a genuine state knows that oiling, varnishing, and above all staining, which are frequently used to make new wood acquire an antique appearance, cannot be taken off again, when they have been applied to oak, without the surface being destroyed.

Something of this sort had happened. There can be no doubt that the chair had been stained and varnished as if it had been made of deal. In July of the same year the question was repeated in the House and then the Minister replied that it was true that the chair had been slightly darkened, that he was in error in what he had before said; but that what had been done was easily undone, and that the chair was now in substance exactly as it was before.

Unfortunately this statement was almost as erroneous as that which it was intended to correct. The old surface was gone.

Despite these things however the throne remains an object of beauty and at this Coronation it will once again fulfil its immemorial function. Certain it is that the British people value this great relic too highly to allow of any more liberties being taken.

Daisy, Daisy

(*To the tune of "Daisy, Daisy"*)

Daisy, Daisy, give me a sandwich, do!
Don't be lazy, give me my Guinness, too!
For lunch isn't lunch without it,
So hurry up about it!
It's nice to drink
And it's nice to think
That a Guinness is good for you!

G.E.685. A.

"LIBER REGALIS": The Essential Book of the Coronation

THE CORONATION OF KING HAROLD AT WESTMINSTER
From a contemporary record of the Crowning of the last of the Saxons

THE "Liber Regalis," the famous manuscript in the custody of the Dean of Westminster, represents the fourth recension (revision of the text) of the medieval Coronation service and shows it as its fullest development. It is the essential book of the Coronation, giving the full order of service, and was probably used for the first time at the crowning of Edward II.

From the eighth century onwards there are six recensions of the English Coronation service known to us. The first is best known as the "Pontifical of Egbert." In this recension the Coronation service is inserted in the mass after the gospel; it consists of unction and the delivery of rod, sceptre, and helmet, followed by enthronement. The oath is written at the end of the service. The second recension is known commonly as the Coronation order of Ethelred II: but though its origin is probably Anglo-Saxon there is no good reason for assigning it to that King. In it the Coronation service precedes the mass, and the ring and sword appear among the objects delivered to the King. This arrangement of the service is followed in the third recension, called the order of Henry I and to this name apply the same remarks as were made to the title of the second recension. It is a twelfth century order. The fourth recension, the "Liber Regalis" is a conflation of the second and third recensions. It was introduced in all likelihood in 1307, but the long rubrics do not appear much earlier than 1377. It was translated in 1603 for the Coronation of James I and continued in use till 1685, when it was mutilated to suit the religious views of James II. The arrangement of the service was much disturbed, and the communion service at the end was omitted.

The troubles at the end of the seventeenth century caused a new change in the service, and the order underwent a more complete transformation than in 1685. A return was made to the arrangement of the first recension, and the service was again encased in the Eucharist, while the order in which the Royal ornaments are delivered follows the arrangement of the first recension rather than the "Liber Regalis." As it stands now, the service consists of litany and communion with the Coronation inserted after the creed and sermon. Since 1689 a few verbal alterations have been made, but none is of sufficient importance to constitute a new recension. Thus, of the six recensions, the "Liber Regalis" lasted the longest of all—for over three centuries and a half. The first recension may have been used possibly from the eighth to the eleventh centuries, but this is doubtful, while the third recension also lasted about two-and-a-half centuries. The second seems only to have been in use in England about two centuries, but it was very prevalent in France, whither it appears to have spread from England; and the present recension has now been in use for two centuries. The fifth recension, made for James II, was a solecism and has only once been used.

It is recorded that Richard II, who was crowned according to the order contained in the "Liber Regalis," was so exhausted by it that he was unable to walk and had to be carried by his knights back to the Palace.

THE CROWNING OF A KING AND QUEEN: From an illuminated page in the "Liber Regalis," showing the King (possibly intended to be Edward II) holding a sceptre and the orb with the high cross

'AMONG THOSE PRESENT'

This distinguished personage, whose brilliant portrait by Anna Zinkeisen is here reproduced, will be very much in demand at Coronation functions. He is famous as one of the greatest authorities on good living, and in particular as a fine judge of cigarettes. His motto, we hardly need add, is 'De Reszke —of course!'

'MAJORS' 20 for 1/- 'MINORS' 30 for 1/-

Issued by Godfrey Phillips Ltd

FUTURE WHITE CITY CHAMPIONS

IS THAT THE HARE, MUMMY? . . . by Gilbert Holiday

Behind the spectacular popularity of greyhound racing at the White City lies the story of a new industry which has been quietly developed in the last few years. On the Staffordshire moors the Greyhound Racing Association breeds annually more than 100 track greyhounds by a systematic study of racing strains. Here Gilbert Holiday, famous animal painter, has portrayed a charming scene of a greyhound bitch and her two young puppies.

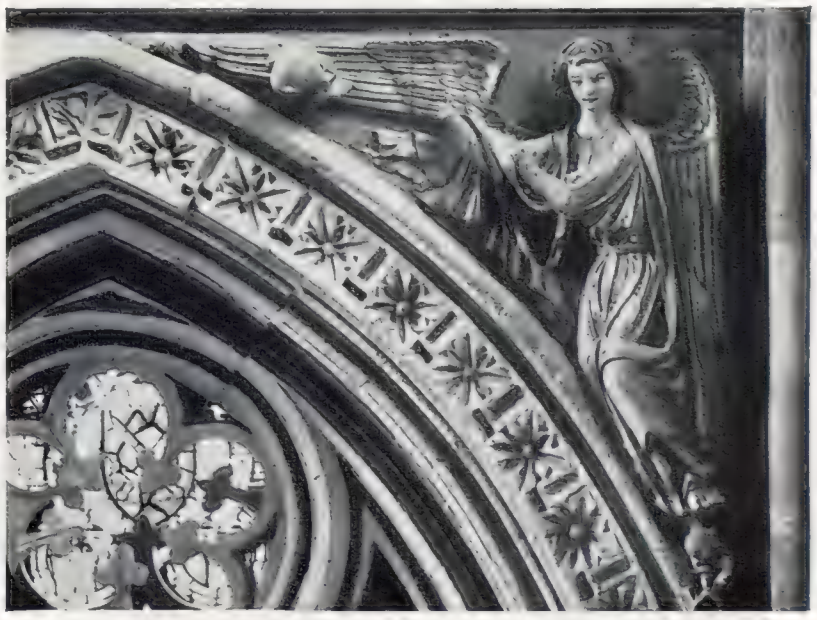
PRE-CORONATION NEWS

A Page of Varied Interest

THE ROYAL VISIT TO SCOTLAND: The Duke and Duchess of Gloucester pictured on Calton Hill, Edinburgh, where the Duke laid the foundation stone of the new Government buildings; the principal function during a busy day spent in the Scottish capital. The buildings will occupy one of the finest sites in the country and on completion two years hence will constitute a notable architectural addition to the city

THE MASTER OF THE KING'S HORSE: His Grace the Duke of Beaufort who will be one of the outstanding figures in the Coronation ceremonial. He is the third of the great officers of the Royal Household, yielding precedence only to the Lord Chamberlain and the Lord Steward. His main duties are in connection with the management of the Royal stables. His assistant is the Crown Equerry

THE AMERICAN INVASION: Passengers leaving by tender at Plymouth after disembarking from the *Manhattan* which had brought them over from New York for the Coronation. Every day liners have been arriving with a full complement of passengers and on her last trip the *Queen Mary* had about 1,900 on board



SOMETHING TO LOOK OUT FOR IN THE ABBEY: The privileged ones who will be members of the congregation will have plenty of time to gaze around during the long wait and plenty on which to feast their eyes. Those in the triforium or with seats high up in the south transept will, for instance, gain a wonderful view of this Censing Angel—a superb example of English medieval stone carving which a short while ago was freed of its centuries-old deposit of grime

THE EAST END GOES GAY: Stoney Lane, Aldgate, adorned with flags and streamers. In many of the streets teas are to be held, and although this is of course, illegal in ordinary circumstances, the police will not interfere with the arrangements

STAGING THEIR OWN CORONATION: A rehearsal in progress at the Wenlock Road School, City Road, for a tableau the children will present on Coronation day

EVER A REGAL FIGURE: Her Majesty Queen Mary, beloved consort of the late King George V, who by a break with tradition, will attend the Coronation service and drive to the Abbey from Marlborough House with a Captain's Escort

The Queen Mother Who Will Watch Her Son's Crowning

TWO CHARACTERISTIC STUDIES OF HER MAJESTY: On the right she is seen receiving purses for charity

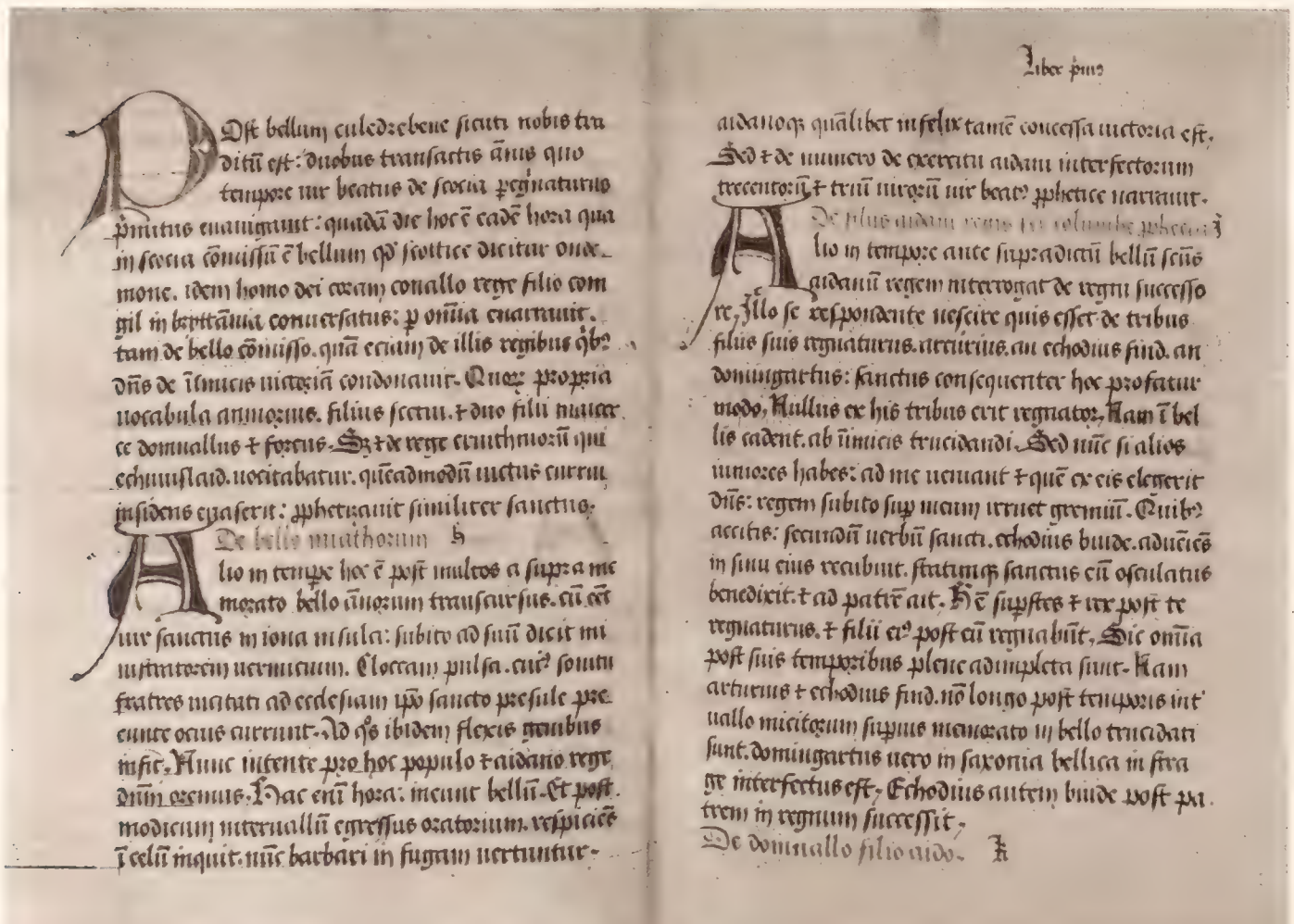
Our Young Princesses

And Their Part in the Carriage Procession

At the Coronation of George V the Royal children rode unattended in the procession from the Palace to the Abbey, as depicted on left, and the welcome accorded to them, says "The Sphere" record of 1911, was "second only to that given to Their Majesties, and only approached by that given to the German Crown Prince and Princess." At this Coronation the arrangements will be somewhat different and, according to the official programme, Princess Elizabeth and Princess Margaret Rose will ride in the first coach of the Carriage Procession of the Royal Family, accompanied by the Princess Royal and her elder son, fourteen-year-old Lord Lascelles, while on the return journey they will ride with their grandmother, Queen Mary, in Her Majesty's own carriage procession. Princess Elizabeth and Princess Margaret have already had experience of riding in State through London, and few who were privileged to witness it will ever forget the delightful picture they made as they drove with their father and mother to St. Paul's on that memorable Jubilee Day in 1935

EARLY RECORDS OF THE "THRICE GORGEOUS CEREMONY"

Some Notable Manuscripts in the British Museum, at Cambridge, and Elsewhere

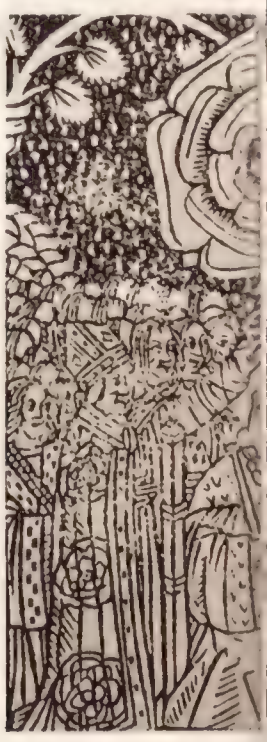


THE EARLIEST RECORD OF ANY FORM OF CORONATION IN BRITAIN is contained in this manuscript in the British Museum relating to the ordination of Aidan, King of the Scottish Kingdom of Dalriada, by St. Columba at Iona. The MS. really forms part of the life of Columba written by St. Adaman, Abbot of Iona. King Aidan, who lived in the sixth century, came into collision with his southern neighbours, leading a large force against Aethelfrith, King of the Northumbrians, but meeting defeat at his hands at a place called Daegsanstane

THE GREAT antiquity of the Coronation service—the supreme service of the English Church—goes without saying, and for the past 1,200 years it has changed but little in essentials. For the earliest records we must go back to the sixth century—to be precise, the year 571—when King Aidan (not to be confused with St. Aidan) was crowned by St. Columba at Iona. It is called in contemporary writings "the hallowing." No detailed particulars of the ceremony have been handed down to us, however, and it is not even known if a crown or holy oil was used.

The next manuscript of interest after this is one of two centuries later, said to be derived from a Pontifical of Archbishop Egbert of York (732-766), now in the National Library at Paris. It was probably used at the Coronation of his brother Eadbert, King of Northumbria, in 737–8. The central feature of the Service is the anointing of the King, and this is followed by the delivery of the royal insignia and by the enthronement. It is interesting to note that in this Service the anthem "Zadok the priest and Nathan the prophet anointed Solomon king" was sung during the anointing, and that this anthem, now set to the music which Handel composed for the Coronation of George II, is still sung at this point in the Service.

The Service was revised both before and after the Norman Conquest. The earlier of these revisions, or recensions as they are usually called, is sometimes known, but without much authority, as the Coronation Order of King Ethelred. This revision is interesting partly from the fact that it was probably the Service used at the Coronation of William the Conqueror, the first of these ceremonies to take place in the Abbey, and partly because from England it spread to France and even farther afield and became the basis of the service used at the Coronations of the medieval French Kings.



HENRY VIII OGLES and of his consort Above the King is

The third recension dates from the twelfth century and is known as the Order of Henry I. The arrangement of the Service follows that of the Ethelred Order. It is found in a Canterbury Pontifical now in the British Museum. It in turn influenced the fourth recension made in the fourteenth century, of which the best known and fullest versions are contained in the celebrated *Liber Regalis* and in the Missal of Abbot Litlyngton, both of which are preserved in the Library of Westminster Abbey. In its earliest form this recension seems to have been used at the Coronation of Edward II.

Writing of the *Litlyngton Mass Book* a correspondent says:—There are two of these beautiful books in the Library of Westminster Abbey, very large "elephant size," the text very clear and the illuminations of fine colour and design. One lovely page shows Richard II in the act of being crowned. Litlyngton must have been present at this coronation. The King is sitting in St. Edward's Chair, the archbishop placing the crown upon his head, the abbot of Westminster beside him. Each ecclesiastic has two attendants, and there are five figures round the King. The sword Curtana is seen on

THE CROWNING OF KING HENRY III, JOHN'S SUCCESSOR: One of the striking coloured miniatures in a fourteenth-century volume in the British Museum. Besides the King there are only two figures in the picture, and these are shown in the act of placing the crown on his head. The writing at the foot is in Norman French

A BRITISH MUSEUM TREASURE: This old book enclosed in oak boards nearly an inch thick and adorned with a beautiful bronze crucifix may, according to the historian Madox (1666—1727), have been the very book used to take the Coronation Oath by all our kings and queens up till the reign of Henry VIII. The evidence in support of this is slender, but is sufficient none the less to give the volume intriguing interest. As in so many of these manuscripts the writing is beautifully clear. The capitals are in red and blue

the right of the picture. The margin shows five kings or prophets down each side, and the leopards of England are in the centre top and bottom. There are many fine illuminations, and some beautifully clear incidental music is scattered through the pages. These Missals were executed in 1383–84, when Litlyngton was Abbot of Westminster. The scribe was one Thomas Preston, who was paid £4, a cloth of livery, and board and lodging for two years. His account included £22 3s. for the illuminating of the large letters and 10s. for painting the Missal.

Litlyngton was an interesting personality. As Abbot of Westminster in 1383–84, he was known as a "stirring person very useful to the Monastery." At the age of seventy, hearing of a threatened invasion by the French, he and two of his monks bought armour and made ready to go and defend the coast. He died in 1386.

Another interesting Coronation MS. is the *Chronica Majora*, by Matthew Paris, a monk of St. Albans. Volume III has a drawing of the crowning of King Henry III. At the foot of the page are the shield and crown, and below in rubric, "Coronatur Henricus III rex, qui iccirco tertius quia Henricus junior licet successione terius obiit patre vivente nec unquam regnavit." Henry was crowned at Gloucester on October 28, 1216.

Paris gives an account of Stephen's coronation in 1135, and in 1169 speaks of the Coronation of the young Prince Henry in violation of the rights of Canterbury while his father was still alive. The early part of this work was done by one Roger Wendover, Prior of Belvoir; Paris simply continued it—his share in it beginning in 1235. There is an account of the sword Curtana being carried before Henry III at his Coronation. This appears to be the first time Curtana is mentioned as taking part in the ceremony. There is another reference to it on the occasion of Henry's marriage in 1236: "The Earl of Chester carried the sword of St. Edward, which was called Curtein before the King as a sign that he was Earl of the Palace and had by right the power of restraining the King if he should commit an error."

IN an introduction to the Order of Service in the official Coronation Programme, the Archbishop of Canterbury writes:

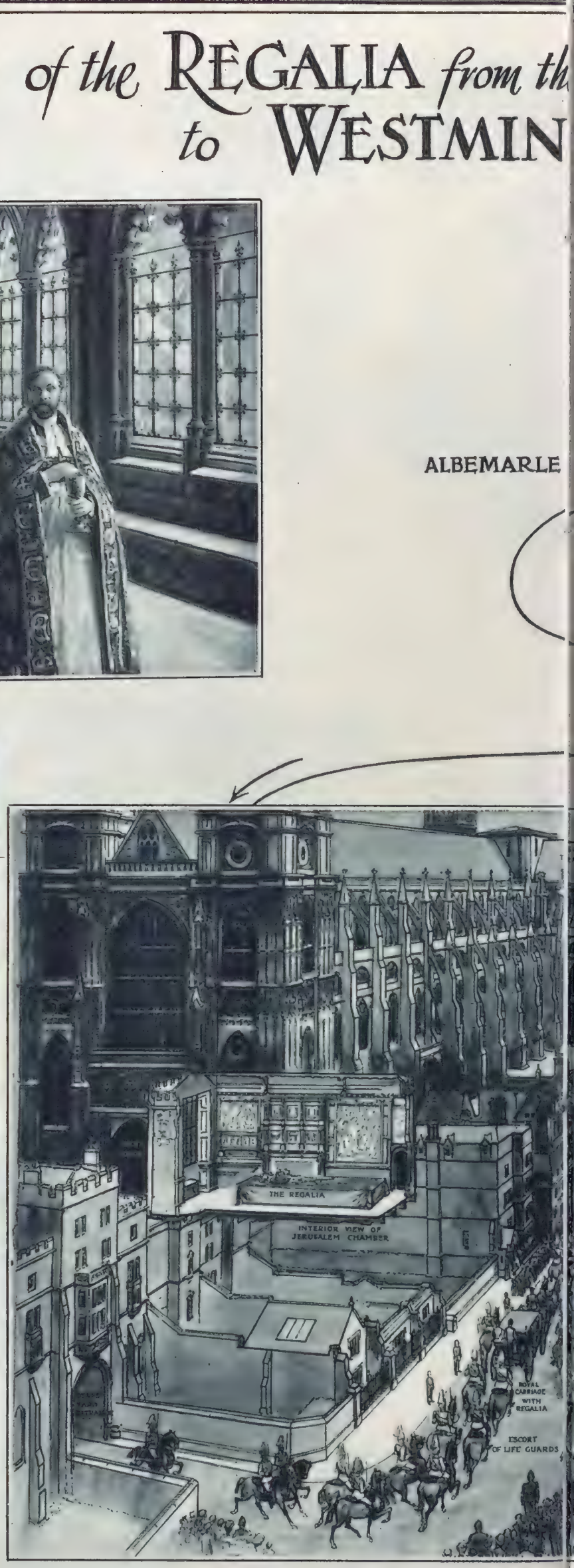
"It is no mere paradox to say that the very merit and meaning of these Coronation rites is precisely that they are in a sense 'out of date.' How could the wonderful stability and continuity of the national history be more impressively shown? But in another sense they are most truly—to use the common phrase—'up to date.'"

HIS QUEEN: This drawing from a manuscript in the Cambridge University the "Joyful Meditacyon" depicts the Coronation of the great Tudor monarch Catherine of Aragon with whom he would seem to be exchanging glances. the Tudor Rose and above Catherine the Pomegranate, emblem of her house

THE HALLOWING OF EDWARD THE CONFESSOR AND QUEEN EDITH as depicted in an old manuscript in the Cambridge University Library. Edith was the eldest daughter of Godwine, Earl of Wessex. Although contemporary records often style her as "Lady," according to the old English custom, the title of Queen is employed with almost equal frequency

THE CONVEYING of the REGALIA from th to WESTMIN

ALBEMARLE



After the Crown jewels have been received by the Dean and Canons at the Cloister Gate they are borne into the Jerusalem Chamber and there delivered over to the temporary custodians—the Yeomen of the Guard—to whom belongs the privilege of guarding the Regalia throughout the night preceding the Coronation and during the early hours of the following morning. About two hours before the service is due to begin the Abbey Clergy, clad in their gorgeous vestments, re-enter the Chamber and, as shown in the picture at the top of this page, convey it through the Cloisters first to St. Edward's Shrine en route to the annexe. The scene shows the procession which preceded King George V's Coronation

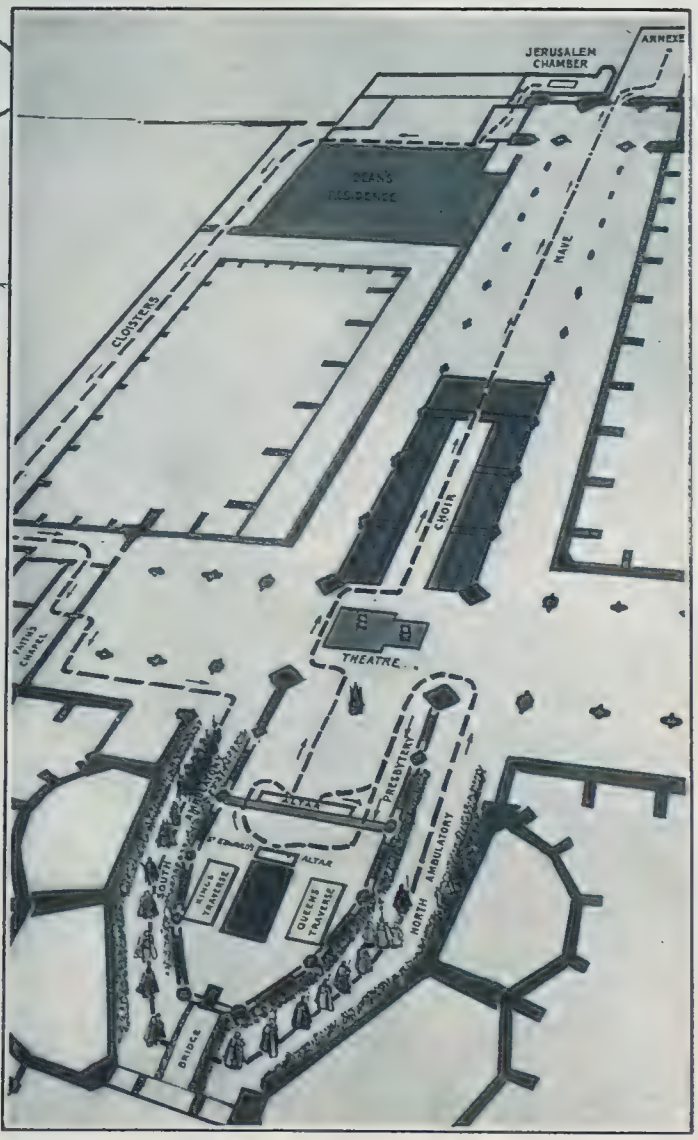
e Tower ster Abbey

The Jewel Tower in the Tower of London

St

St James's Palace

The Regalia was recently taken for refurbishing from the Tower to the Crown jewellers in Albemarle Street and from there, on the eve of the Coronation, it will, if the usual procedure is followed, be moved to St. James's Palace and thence, in a semi-State coach and escorted by Cavalry, will be conveyed to the Abbey's Cloister Gate, there to be received by clergy



The above diagram shows the route through the Abbey taken by the Clergy as, on the morning of the Coronation, they convey the jewels to the shrine of St. Edward, where the anointing oil is consecrated in the Ampulla. The procession then re-forms and passes down the nave to the annexe at the west door, the jewels being there placed in charge of the peers

COMMEMORATIVE MEDALLIONS OF OTHER DAYS

Forerunners of the Jubilee and Coronation Medals of Our Own Time—Some Gems from the Wonderful Victoria and Albert Museum Collection

THE GREEK EMPEROR, JOHN VIII, on a coin cast to commemorate his visit to Ferrara in 1438 to demand the assistance of Italy against the Turks. It is the work of Antonio Pisano, usually called Pisanello, the most outstanding medallist of his time

LUDOVICO III, MARQUIS OF MANTUA: A later work by Pisanello cast between 1447 and 1448 when Ludovico was Captain of the Florentine forces

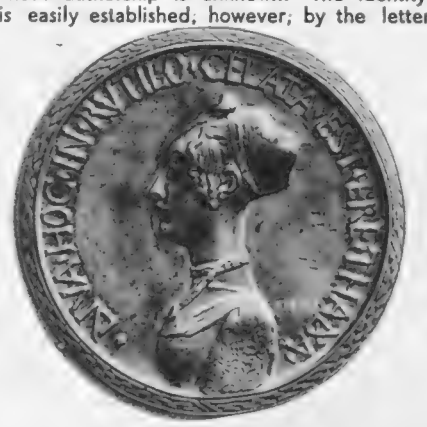
ANOTHER PISANELLO MASTERPIECE: This medal bearing the likeness of Novello Malatesta dates from about the year 1445 and is believed to have been cast on the fulfilment of a vow made by Malatesta during the height of the Battle of Montolino

GIOVANNA ALBIZZI TORNABUONI: This medal of the latter half of the fifteenth century is attributed to Nicolo Fiorentino (grand-nephew of the painter, Spinello), who was born in Florence in 1430. This is not one of his signed works, but it possesses all the force of treatment for which he is justly famed, and is thus identified

ANDREA GRITTI, DOGE OF VENICE: One of many medals whose authorship is unknown. The identity of the subject is easily established, however, by the letters A.G.

SIGISMONDO MALATESTA: An example of the art of Matteo de Pasti, medallist, sculptor, painter, and architect, who was a pupil of Pisanello and to a certain extent shared his ability. His works are characterised however by a timidity of treatment that robs them of the vivacity and realism that Pisanello knew so well how to effect

LOUIS XII OF FRANCE on the obverse of a medal obviously cast to commemorate his wedding to Anne of Brittany in 1499 as his consort's portrait appears upon the reverse. It is the work of Nicolas Leclerc, Jean de Saint Prest, and Jean Lepere, and represents the Gothic style at its best

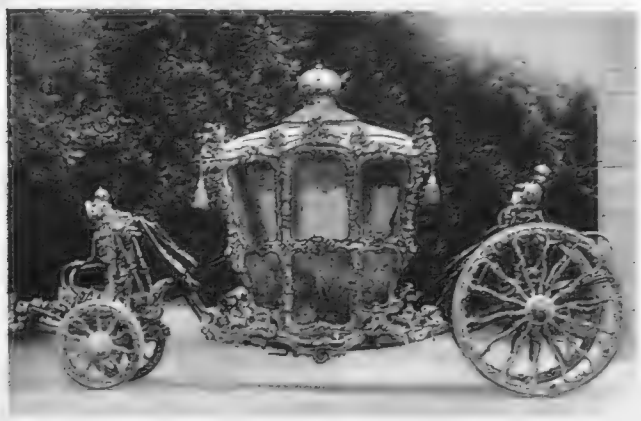


NAMELESS MASTERPIECE: A medal in the tradition of the Ferrarese North Italian School. The lettering is unusual, but as a whole it is a delightful composition

ANNE OF BRITTANY on the reverse of the medal cast to commemorate her marriage to Louis XII of France, the fighting monarch who defeated the papal forces at Ravenna in 1512, gaining temporary control of Italy. Anne was his second wife and, after her death, he married Mary Tudor

FAMED CORONATION COACHES: The Great Equipages in the Musée des Voitures, Versailles, and Other Carriages that Once Bore Kings and Emperors But Are Now No More than Museum Pieces

EPITOME OF THE BAROQUE: It was in this coach, ornamented to the point of extravagance, that King Ludwig II of Bavaria, that strange monarch whose eccentricities were the talk of Europe, went to his crowning following his accession to the throne in 1864

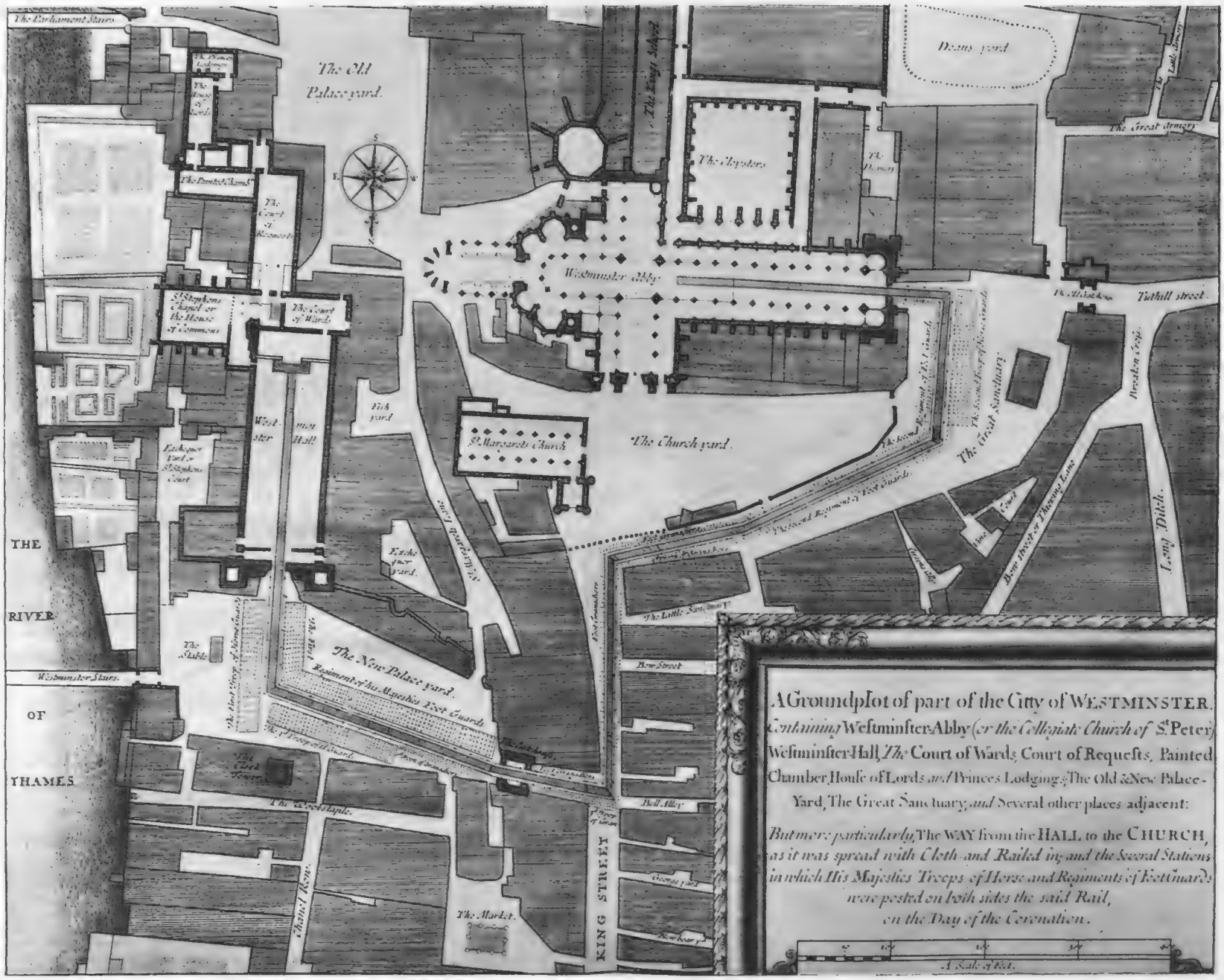


ONE OF SCHÖNBRUNN'S TREASURES: The coach used by the Emperor Charles VI and later by his daughter the Empress Maria Theresa. The vehicle is elaborately adorned outside with allegorical paintings, while the inside is lined with purple velvet

WHEN NAPOLEON I WAS CROWNED KING OF LOMBARDIA he drove through Milan in this compact little ebony coach surmounted by a gilded crown a trifle out of scale

Above on right — THE COACHBUILDERS' ART IN THE FOURTEENTH CENTURY is revealed in this carriage used at the Coronation of Charles VI of France and now preserved in the Musée des Voitures in the Trianon

On right—RELIC OF THE THIRD BONAPARTE: Napoleon III's Coronation Coach; another highly treasured possession of the Musée des Voitures



WHEN HOUSES NESTLED UNDER THE VERY WALLS OF THE ABBEY: An interesting "groundplot" from Sandford's contemporary *History of the Coronation of King James II* in 1685, showing how at that time the Collegiate Church was much more closely ringed about with buildings than it is now. It was not until 1750 that the site became more open, assuming its present-day aspect

WESTMINSTER IN BYGONE DAYS

The Very Different Appearance of the Abbey Precincts in the Time of James II

By LAWRENCE E. TANNER

THE interesting "groundplot" which is reproduced above is taken from Sandford's contemporary *History of the Coronation of King James II* and shows the surroundings of Westminster Abbey as they were on April 23, 1685, which was the date of the Coronation.

Until the Coronation of King William IV in 1831 it was customary for the Sovereign to spend the night before his Coronation in the Palace of Westminster. Then, early on the morning he was solemnly enthroned by the peers on the King's Bench in Westminster Hall. Thither, too, was brought the Regalia by the Dean and Prebendaries of Westminster and finally, when all was ready, the King's Procession was formed and in solemn liturgical procession proceeded on foot along the covered platform or "passage" which led from Westminster Hall to the west door of the Abbey Church.

The passage, which was railed in on both sides, was covered gaily with blue broadcloth and "strewed with nine baskets full of sweet herbs and flowers" by the King's herbwoman and her party of assistants.

The passage-way is clearly shown in the ground plan. Owing to the fact that at that date there were buildings running due north from St. Margaret's Church on a line roughly corresponding with the east side of the modern Parliament Square, the passage-way had to take rather a wide sweep and passed through the old gatehouse of the Palace of Westminster in New Palace Yard before turning south down King Street. King Street survived into living memory and ran north and south parallel to the modern Parliament Street. Its exact position is marked by two brass plates let into the balustrade of the Board of Education in Parliament Square.

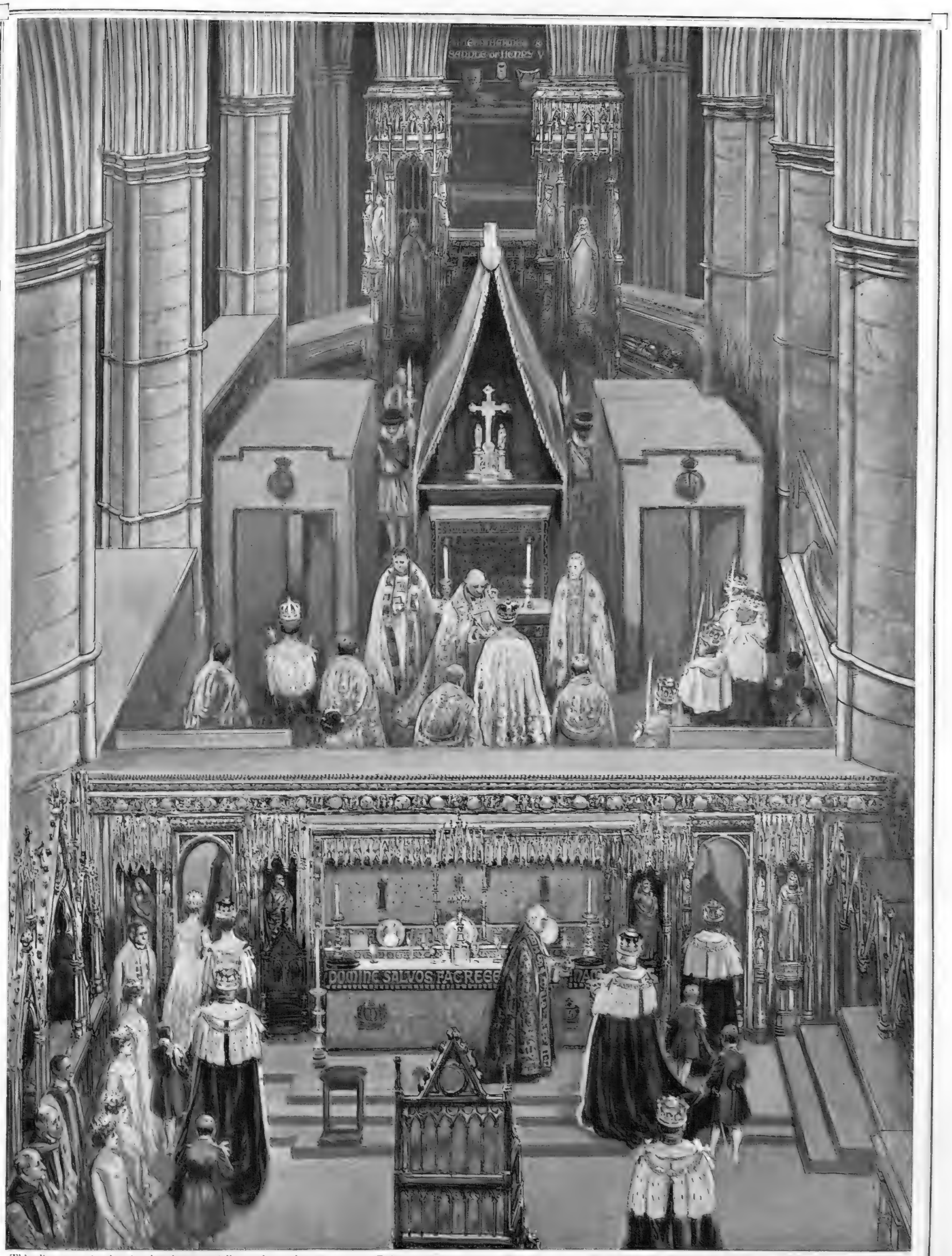
At the entrance to King Street the passage-way turned west and followed the present road through the Broad Sanctuary and so to the west door of the Abbey. The Broad Sanctuary preserves the resemblance of a time when the whole of the area to the north of the Abbey as far as about Great George Street was enclosed within the walls of the Monastery of Westminster and was a sanctuary where all were safe as long as they remained therein. It was while taking sanctuary that Queen Elizabeth Woodville gave birth to the unfortunate and ill-starred Edward V who was subsequently murdered in the Tower together with his brother.

OLD WESTMINSTER HALL: An engraving from Lambert's *History of London*, showing it as it was at the beginning of the nineteenth century, about thirty years before the Westminster fire

The plan also shows the position of the houses which until about 1750 nestled under the very walls of the Abbey and looked out over the churchyard. The house next the north transept on the west side incorporated parts of the ancient sacristy of the Abbey. At one time it was the home of Archbishop Laud, when he was a Prebendary of Westminster, and before he became Archbishop of Canterbury. The house next to it still bore the old name of the Mason's Lodge and was probably originally used by the masons when the Nave was rebuilt in the fourteenth and fifteenth centuries.

In one of the houses on the other side abutting on Henry VII's Chapel at one time lived the poet Ben Jonson. Just beyond the west door of the Abbey can be seen the old gatehouse to the Monastery leading into what in monastic times was known as the Elms but is now known as Dean's Yard. Part of it formed the Gatehouse Prison in which Sir Walter Raleigh spent the last night of his life and where later Samuel Pepys was imprisoned for a short time—a fact of which not many people are aware.

From Dean's Yard a passage, which can be seen in the plan, led to the Great Almonry where William Caxton set up the first printing press in England in 1476. The plan is also of great interest owing to the fact that it shows the different buildings in the Old Palace of Westminster, which, with the exception of Westminster Hall, the crypt of St. Stephen's Chapel, and part of the cloisters, were destroyed in the fire which took place in 1834. This palace was the chief London residence of the Sovereign from the reign of Edward the Confessor (or perhaps earlier) until Henry VIII seized Whitehall in 1529. Old Palace Yard was an inner court of the palace, and down to 1800 the House of Lords assembled in a chamber at its south end, which, in 1605, was the scene of the Gunpowder Plot.



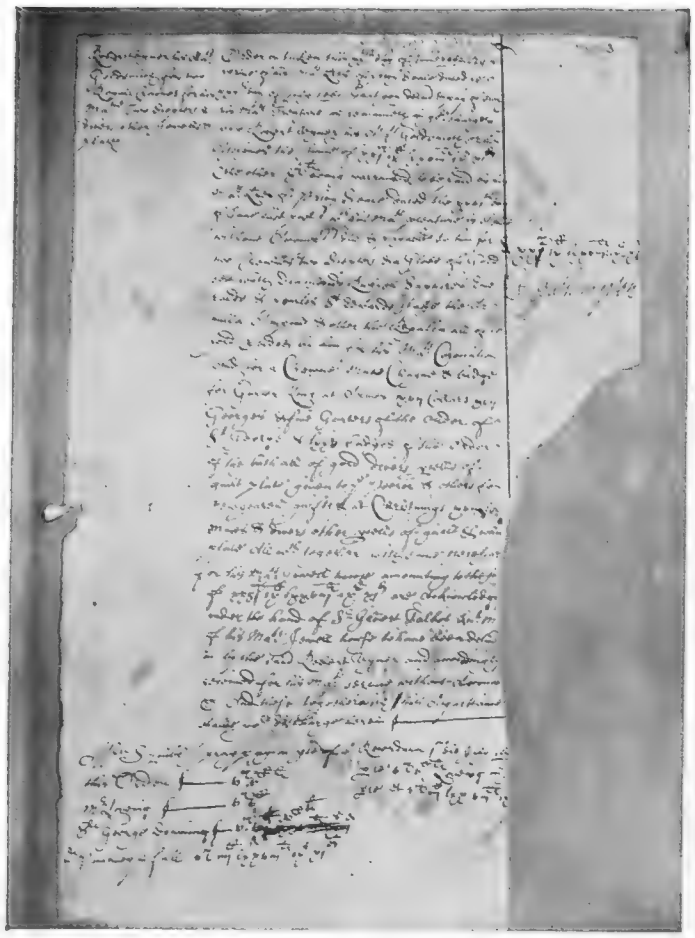
The Shrine of ST. EDWARD

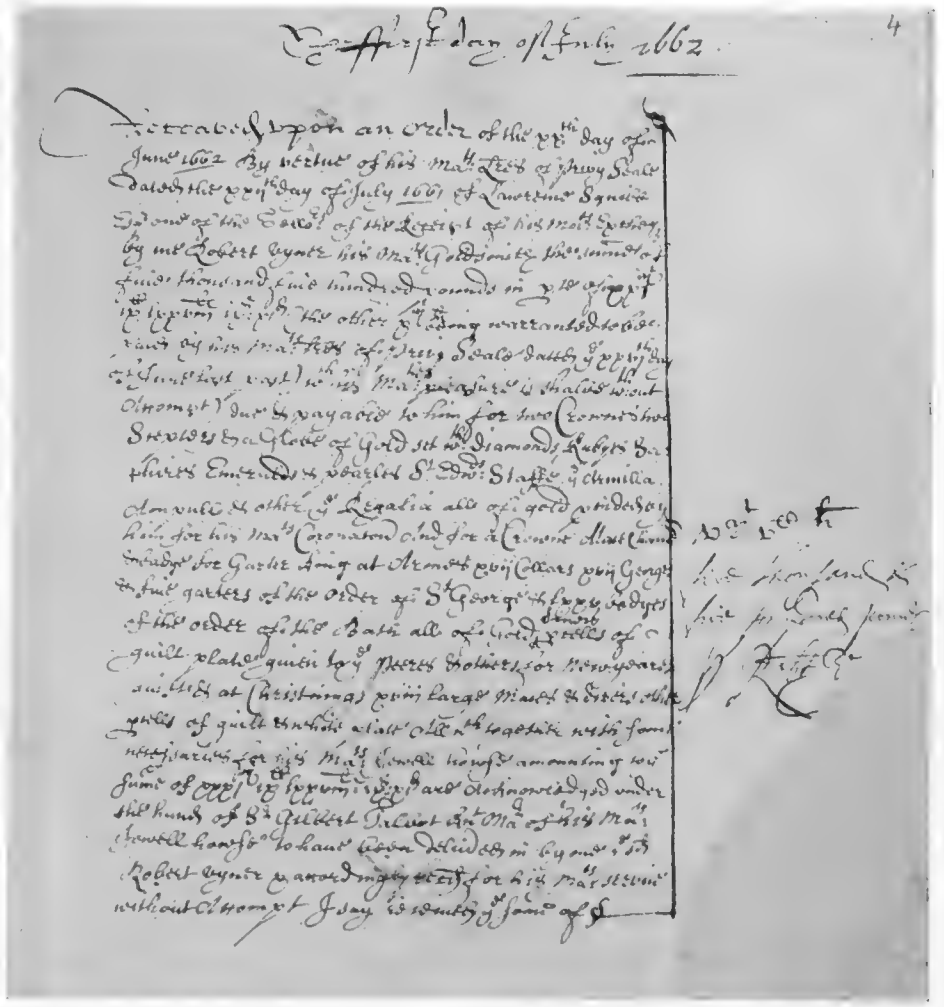
And Its Part in the Abbey Ceremonial

This diagrammatic drawing has been specially made to show the function of the Shrine of St. Edward in the Coronation Ceremonial and what happens is best explained by the following extract from the text of the Abbey service :—"The King shall descend from his throne crowned, and pass through the door on the South side of the Altar into St. Edward's Chapel. The Queen at the same time descending, shall go in like manner into the same Chapel at the door on the North side of the Altar. The King and Queen being come into the Chapel, the King, standing before the Altar, shall deliver the Sceptre with the Dove to the Archbishop, who shall lay it upon the Altar there. The King shall then be disrobed of his Royal Robe of State, and arrayed in his Robe of purple velvet, and wearing his Imperial Crown shall then receive in his left hand the Orb from the Archbishop. Then their Majesties shall proceed through the Choir to the West door of the Church."

CROMWELL'S VANDALISM and the CROWN JEWELS

Britain's Irreparable Loss at the Destruction of the Ancient Regalia of Our Kings





RESTORATION RECORDS: These two manuscript pages, which were discovered among a pile of documents discarded by the Lords of the Treasury in 1838 and have now been placed on exhibition in the British Museum, relate to the provision of new regalia for the Coronation of Charles II, the old Crown jewels having been destroyed in the inter-regnum. *Above*—This first page gives the charges of the master goldsmith, Robert Vyner, for making two crowns, two sceptres, a globe of gold and several other items, the sum total being £31,978-9s. 11d. *On right*—A receipt written out by Vyner for £5,500 sent to him in part payment for the work he did

ONE of the arbitrary acts of the Commonwealth, which is extremely hard to forgive, was the ordering of the destruction of the ancient regalia of the Kings of England. Immediately following the execution of King Charles I in 1649 an order was issued for an inventory to be taken of the royal property, including the regalia, which had always been kept at Westminster Abbey, the crowns used by the Sovereigns from the time of Edward the Confessor, the orb, and sceptres, and all the various objects used for the Coronation Service. These objects were valued for their weight in gold alone, no attention being paid to the historic interest attaching to the insignia of royalty through the past centuries.

It is evident that it was possible to secure some of the regalia for a few pounds, while a "robe of crimson taffety sarcenett" was valued at five shillings. A "paire of shoes of cloth of gould" at two shillings, a "paire of gloves embrod[ed] wit[h] gould" at one shilling, and finally one "olde comb of horne worth nothing," which may have combed the hair of Edward the Confessor.

At the restoration of Charles II it was necessary to have an entirely new regalia, to be made as far as possible on the exact model of the old, "to retéyne the old names and fashion." Orders were issued for the return of the former regalia, but it had been too much dispersed, or melted down to recover, except the great Ballas Ruby, worn by Henry V at Agincourt, which makes a link with the lost Crown Jewels.

An interesting manuscript now on view in the British Museum Manuscript Room, entitled "A List of Ye Regalia provided for his late Mats Coronation," gives an account of the manner in which the new regalia was provided for Charles II.

The first page, rather torn and written in brown ink, begins, "Robert Vyner, his Mats Goldsmith for two royall crownes for his coronation, two scepters and divers other jewels and plates". The document is curious and interesting, and gives the cost of "2 crownes, 2 scepters and a globe of gold, sett with diamonds, rubyes, saphires, emeralds and pearles; St. Edwards Staffe, the armilla, ampull, and other the Regalia, all of Gold pvided by him for his Mats Coronation, and for a crowne, mace, chayne, etc. etc. . . . . all wch together with some necessaries for his Mats jewell house amounting to the sum of £31,978-9-11."

This document ends with "And these together with his acquittance shall be yor discharge herein, XXIm,IXc,LXXVIII . IXs . XId. (21,978-9-11) signed, T. Southampton." The second document is Vyner's receipt for £5,500 as part of the above sum, dated 1st July 1662. This is also torn but the signature "Robt. Vy---" is still visible under the sum quo d.

These documents were discovered by Robert Cole among a portion of some two tons weight of document and letters, which had been sold by order of the Lords of the Treasury about the year 1838, as waste paper.

The list of this new regalia is to be found in Sir Edward Walker's *Preparations for H.M. Coronation*, published in 1820.

At the end of this collection of papers is a manuscript list of the regalia and its value made and signed by Sir G. Talbot. He estimates it to be worth £12,050-3-5. Talbot puts the value of the only part of the original regalia, the anointing spoon at £2, and the weight 2oz.05. It is interesting to note that in Sir Henry Mildmay's Inventory in 1649, he puts the value of this spoon at 16s. Vyner's account included much plate and gifts as well as orders of the Bath, St. George, etc.

Not only was the regalia dispersed by the orders of the Commonwealth, but all the private property of the King in the Royal palaces was inventoried and put up for sale—pictures, furniture, tapestries, gold and silver plate were to be removed, including all the treasures collected by the late King who had been so keen on securing some of the best art to be found in Europe. It was only Cromwell's personal liking for Hampton Court, which on his assuming the state of Lord Protector was handed over to him, which kept it as a Royal residence. It had already been inventoried (a large folio volume of this inventory exists in the British Museum) and much of it sold, but the purchasers were persuaded to surrender their new properties to "His Highness."

There are many references in the Calendar of State Papers to the goods of Charles I, and how they were to be valued and sold.

On May 25, 1649 there appears the following:—

Order in Parliament. That the personal estate of the late King, Queen, and Prince be inventoried, appraised, and sold except parcels thought fit to be reserved for the use of the State . . . that certain Commissioners, not being members of the House be elected to inventory and appraise such goods, and others to make sale of them to the best value; That the money to be raised be employed towards the payment of debts, etc. . . . and the rest for public uses to the Commonwealth. That the Committee for the Act for inventorying etc., bring in an Act for the purpose of these resolutions

Later extracts from the orders of the Council of State show how this was carried out.

COUNCIL OF STATE

August 31, 1649. Order 4. "All the plate that is to be sold by the Trustees (for the King's goods) to be melted down and converted into coin; and the gilt plate to be improved for to the best advantage"

September 25. Council of State. The Trustees and Contractor for sale of the late King's goods to cause the goods at Whitehall and Hampton Court to be appraised, as until then the Council cannot make their election of what shall be reserved for the use of the State.

September 26. Order in Parliament that such proportion be coined as the Council of State shall think fit of the silver and gold of the late King, Queen and Prince under the charge of the Trustees for sale of their goods, the Act of Sale notwithstanding.

THE CROWN OF ST. EDWARD, ORB, AND ROD WITH THE DOVE OF CHARLES I: An engraving after a picture by Van Dyck showing some of the Crown jewels which were destroyed following the King's execution but on which the present regalia is fairly closely modelled

This England . . .

Monckton-Wylde, on the Dorset-Devon border

THE feeling of continuity in this England is even more apparent to strangers than to ourselves. Did the Civil War rage in the West? (Charles once lay hid at Monckton-Wylde)—was Monmouth's rebellion foundered there? Did William of Orange pass this way to his throne? To us these lovely sleepy corners are places "where nothing ever happens." But we so carry our history and traditions with us—in places and habits—that the stranger feels them all about him. One habit he soon delights in—the drinking of good English beer such as Worthington brew. As traditional, this ale, as Dorset's Blue Vinney or Devon's squab pie.

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What the Outer World is Doing

While Britain Concentrates on the Coronation

SPAIN: GUERNICA, THE ILL-FATED BASQUE CAPITAL

Reports that Guernica was very largely destroyed during the rebel advance on Bilbao have been confirmed by travellers arriving at the Spanish frontier, although, at the same time, the Franco Government has firmly denied responsibility for the action, stating that it was the work of the retreating Basques. Guernica, standing in the beautiful valley of the Mundaca was the seat of Basque Government until the repudiation of the old legal codes, and the meeting place of Parliament was beneath a venerable oak that gives its name to the Basque anthem

FRANCE: THE "RED MAX" MURDER TRIAL IN PARIS

Roger Vernon and Suzanne Bertron, depicted above on right standing their trial at the Seine Assizes, were accused in connection with the murder of "Red Max Kassel," the alleged white slave trafficker who met his death in Soho on January 23 last year, his body being found a few days later in a country lane near St. Albans. The disclosures at the trial were startling in the extreme, indicating the world-wide activities of the "white slavers"

EGYPT: LADY LAMPSON AT THE R.A.F. DISPLAY, CAIRO

Cairo was recently the scene of a big Royal Air Force Display held in aid of charity and among the distinguished company present was Lady Lampson, wife of the newly appointed British Ambassador, Sir Miles Lampson, who before the signing of the Anglo-Egyptian treaty was British High Commissioner

FRANCE: A BIGGER AND BETTER LE BOURGET

Le Bourget, the Croydon of Paris, has lately undergone many improvements and with their completion is now one of the world's largest and best equipped aerodromes. In view of the forthcoming Paris Exhibition very heavy traffic is expected there

THE U.S.: THE FIRST ALL-COLOURED RADIO CAST

Eddie Green and Gee-Gee James, who are depicted on left at the microphone, are stars of America's first commercial radio show with an all-coloured cast and are making a big hit on the air

ITALY: FLORENCE HOLDS A GIOTTO EXHIBITION

The Giotto Exhibition in Florence, which not only includes the work of Giotto, "father of the Italian Renaissance," but of many whom he directly influenced or who painted in his manner, is proving a tremendous attraction among art lovers in Italy. The picture reproduced above on right has been taken to Florence for the occasion from the Church of St. Francis at Pescia. It is the work of Bonaventura Berlinghieri

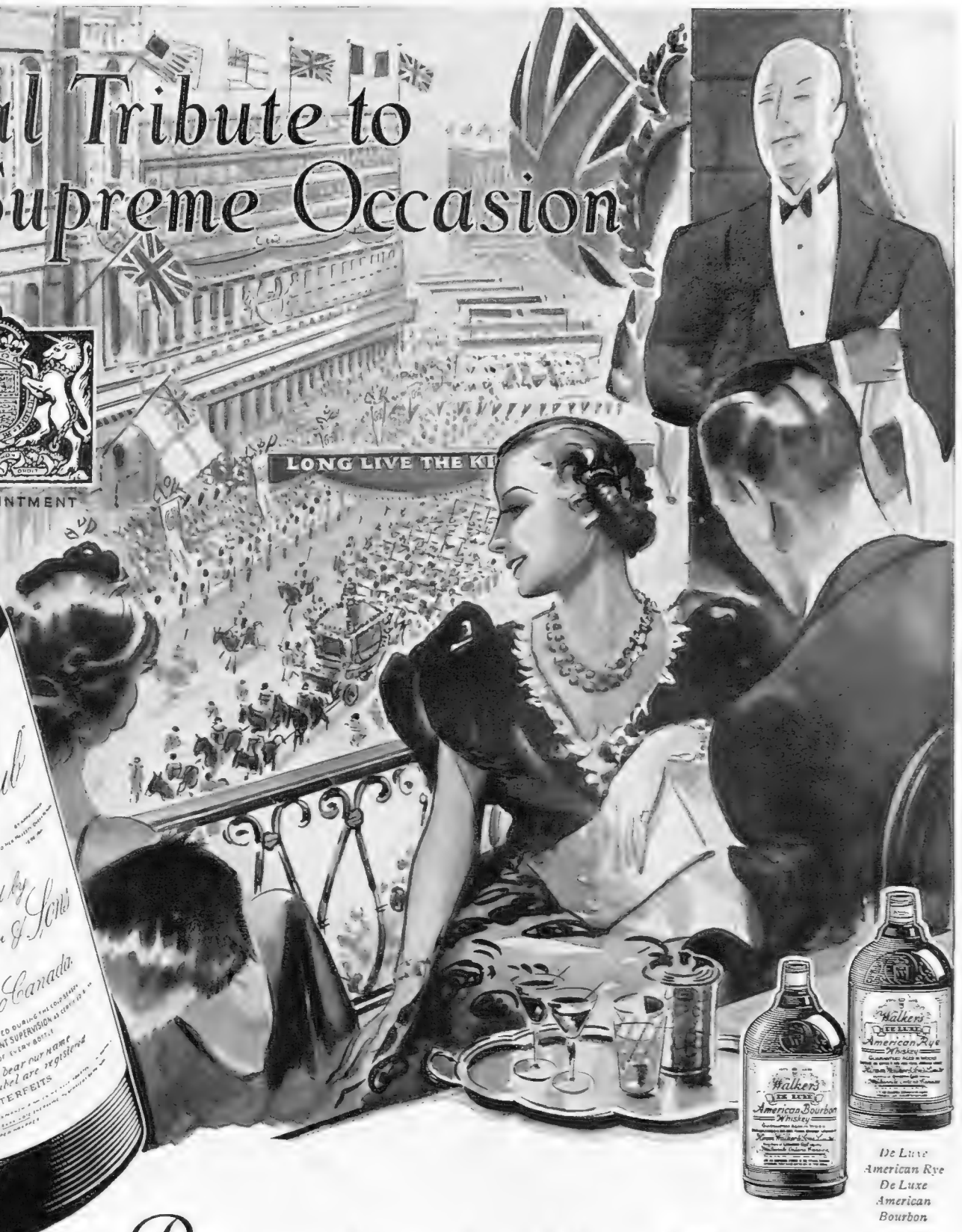
FRANCE: ETONIANS AT THE FRENCH WOOLWICH

A party from Eton College has been spending a week's educational tour in France, and members of it are pictured on left during their visit to St. Cyr, the military academy

GREECE: PALLAS ATHENE LIVES AGAIN IN ATHENS

In honour of the centenary of Athens University forty-six members of the Greek Women's Lyceum Club, representing some of the oldest families in the Greek capital gave an allegorical performance in the presence of delegates of foreign educational institutions. At the conclusion Pallas Athene, major deity of ancient Greece, was crowned

A Loyal Tribute to the Supreme Occasion



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CORONATION MOTORISTS BEWARE!

A Note on Police Methods to Trap the Unwary

By A. PERCY BRADLEY, M.I.A.E., A.M.I.Mech.E.

TO DISAPPEAR: The Southwark Borough Council have decided to remove this clock tower at St. George's Circus, Blackfriars Road, on the grounds that it is a danger both to pedestrians and traffic

THE police authorities in the North of England have been using an instrument which may properly be called a Speedograph. From what I can learn it would appear to be of foreign manufacture and apparently it will give a graph rather like that usually associated with a barograph. From this graph the speed of the car on which it is carried can be read off and the time is also marked so that the record obtained is in black and white, and the police are using the information given by this instrument as corroborative evidence for the one policeman in the car.

Motorists, of course, do not like being caught for exceeding the speed limit, but the speed limit is the law of the land and there can be no argument that one of the duties of the police forces of this country is to see that the law is administered and not flouted.

In this country we have never liked the idea of policemen disguising themselves as trees or hiding behind hedges in order not to be seen when working stop-watches. Such tricks are quite foreign to the British character but unfortunately the police do adopt such methods on occasions. Actually, it was the only plan used in the old days of the 20 m.p.h. speed limit but under present conditions the police seem to favour following a speeding motorist in their own car keeping a constant distance from the car in front, determining their own speed by the usual speedometer and if that registers over 30 m.p.h. the driver and his passenger in the police car duly summons the offending motorist and the law takes its course. Obviously, this method of trailing motorists is popular amongst the police, possibly because it is a nice comfortable way of carrying out their duty but it is apt to be unfair. The greatest flaw in this plan is the almost certain impossibility of being able to keep a constant distance between the car followed and that belonging to the police.

I have seen cases in court, and it is the usual procedure, where both constables, the driver, and his passenger swear that the speedometer registered "x" miles an hour over a distance of "y" yards and the distance between the civilian and police cars was constant. How any driver—even a policeman—can swear that this distance was constant over "y" yards, and that at the same time his eyes were directed on the speedometer dial, beats me. To be able to do this with the accuracy they claim is almost superhuman, but at the same time to be able to carry out the ordinary duties of driving, dodging pedestrians, passing other cars, and avoiding head-on collisions, simply cannot be explained.

Now with the speedograph the police have something definite to work on, always provided that the instrument is accurate and remains so, but the great snag of being able to tell whether the distance between the cars is absolutely constant still remains.

The police are now being asked to carry out tests on motor cars which almost call for the knowledge and skill of a fully trained automobile engineer. The most important of these new duties is the testing of brakes. Having been for a long time secretary of a motor club and having, during that period, organised many competitions for the more sporting of the members, I know only too well the extreme difficulty of arranging a really fair brake test.

How the police are going to carry out their tests I do not know but I think our motoring organisations who look after our interests will have to watch very closely to see that grave injustices are not done to innocent car owners. Every right thinking motorist will give the police his support in trying to remove from the road all cars the brakes of which are hopelessly inadequate, but in doing so we must take care that the innocent do not suffer with the guilty.

The threatened increase to the horse-power tax and to that on petrol which we were warned the Chancellor of the Exchequer might decide upon, never materialised. For that we are deeply grateful but it looks very much like that what the Chancellor let us off the petrol companies are now going to extract from us. We are absolutely at the mercy of these huge concerns and we must pay just what they decide they want for their petrol.

We must all acknowledge that they give us really good fuel and in this respect we are fortunate as

(Continued on page 286)

ROYALTY'S CHOICE: A 25-30 h.p. Rolls-Royce Limousine recently supplied to Their Royal Highnesses the Duke and Duchess of Gloucester by Car Mart Ltd.

For the Coronation

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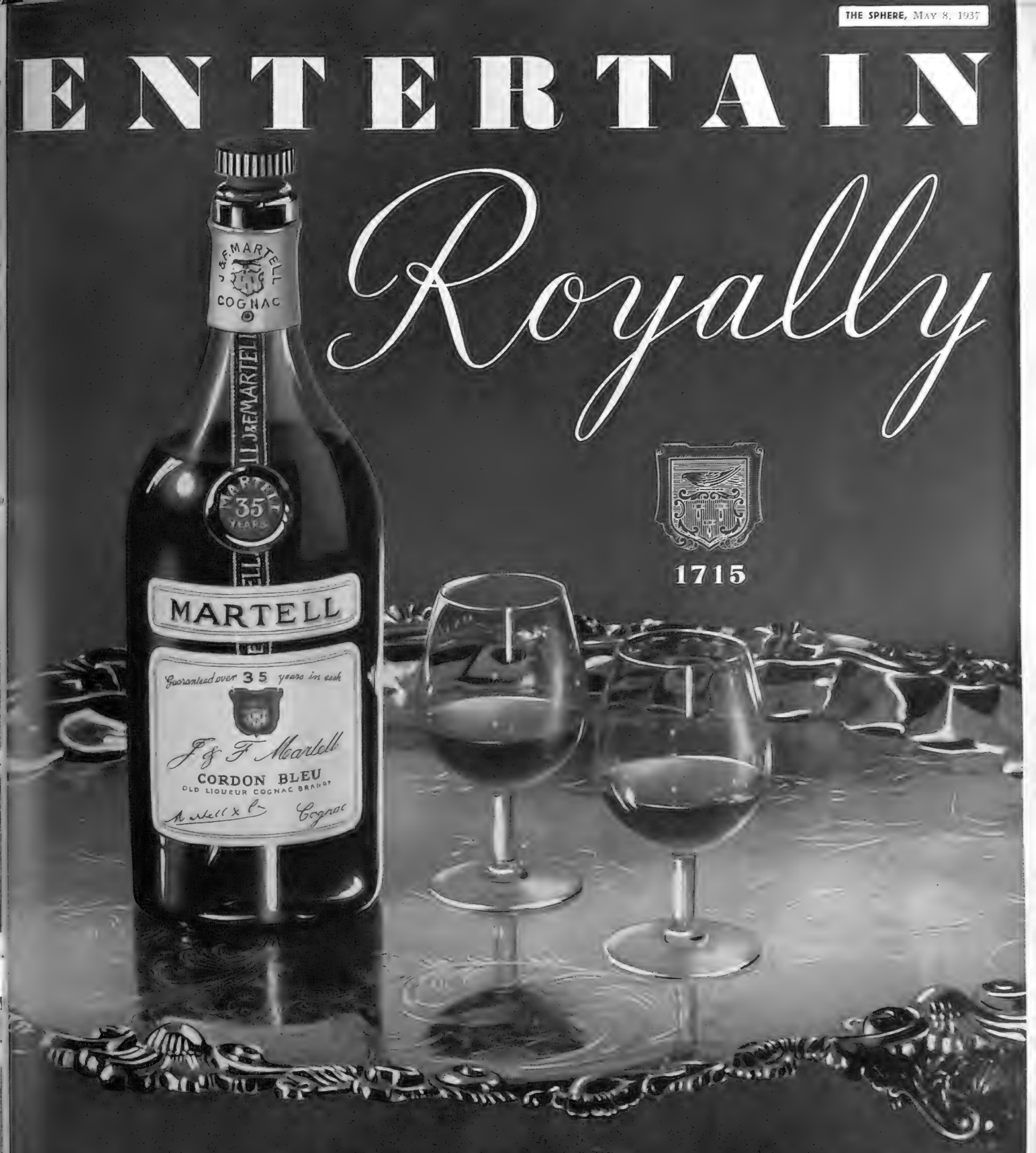

1715

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CORONATION MOTORISTS BEWARE

(Continued from page 284)

compared with motorists in many other countries. At the same time the Government should encourage to a far greater degree than they are doing at the moment the production of home fuel. I do not think for one moment that we have reached the limit as regards the price of petrol. On the contrary, I think that before the year is out we shall have one or two more half-pence added to the price of a gallon.

With London so full of overseas visitors for the Coronation, it seems to me that the motor trade has missed a valuable opportunity of showing these visitors a truly representative display of British-made motor cars. As we all know, the Motor Show is held annually in October, but for this year alone it would have been a good idea to hold it in May, or if that was impossible to have held it in October and organised an additional exhibition during the Coronation period.

It will probably be many years before London is crowded with the same number of overseas visitors, and as they represent a market which our manufacturers are doing their best to capture, it does seem rather strange that nothing whatever has been done by the motor trade collectively to interest these visitors in our automobile products. We know the motor trade at the present moment is working at full pressure, but no one can be certain how long these happy conditions in the home market will continue. Everything, therefore, should be done to increase our trade overseas.

Until quite recently the garages in this country were certainly second-rate and unenterprising. Their equipment was poor and in many instances completely non-existent. To-day, however, the British garage, particularly in our big cities, is a very different establishment. The premises are new, well planned, the organisation modern, and the equipment elaborate and efficient. This change is all for the good and is to be commended. To-day, when car parking in the real built-up areas is becoming more and more difficult and the number of cars daily increasing, the number of motorists who must garage their cars whilst shopping, on business, or whilst on pleasure bent is rapidly growing. In London we have some firms who own a whole series of these modern garages and most of these establishments are well known and much patronised by metropolitan motorists. The latest addition to these modern garages is that which has recently been opened at Olympia.

"THE ROLLING ENGLISH ROAD": A painting by the distinguished Norfolk artist, C. A. Mellon, showing a curve in the newly completed Kentish highway from Faversham to Margate. The twin towers of Reculver are shown on the left

All of us who have visited the Motor Exhibition, Bertram Mills' Circus, or any of the other Shows held at Olympia have vivid recollections of the difficulty of finding a parking place for our cars. Wherever it was left the police would politely but firmly request the owner to move it. To-day when we visit this great Exhibition Hall at Addison Road we need have no worry as to where to leave our cars for adjoining the Exhibition Hall is Olympia's official garage.

I recently inspected the building and was amazed at its size—it is claimed to be the biggest in Europe and I should think that such a statement is perfectly true. The organisation that I found there was absolutely the last word but this did not surprise me because Mr. L. F. Dyer, the late Secretary of the Junior Car Club, is Managing Director of the Company who runs the garage.

When the car is parked on any of the five floors, a lift is available to take the driver and his passengers down to the ground level, whence a covered way leads to the Addison Road entrance to the Exhibition Hall.

THE SHAFTESBURY HOMES AND "ARETHUSA" TRAINING SHIP

At this Coronation time the Society offer loyal greetings to Their Majesties the King and Queen. The Society will always remember gratefully the interest that members of the Royal Family have shown in their work of caring for young children and training them to become good and useful men and women. H.M. the King and H.M. Queen Mary are Patrons, and H.R.H. the Duke of Kent is President of the Society. The Society have Homes at Twickenham, Bisley, Esher, Royston, and Orpington, the Training Ship, *Arethusa*, at Upnor, near Rochester, the *Arethusa* Shipping Depot at Poplar, and a Technical School and Working Lads' Hostel in London; 1,100 children are always under the Society's care. These children are trained for definite trades and are always employable; and when they leave the Society's care they are found good positions. The boys in the Homes are trained for civil employment and those in the Training Ship for the Royal Navy or Merchant Navy, while the girls are trained for domestic service. This work is in urgent need of funds and a special appeal is made to readers of THE SPHERE to send gifts to commemorate this happy period of the Coronation. The Society employ no door-to-door collectors, and all donations should be sent to the Headquarters, 164, Shaftesbury Avenue, London, W.C.2, whence they will be gratefully acknowledged.

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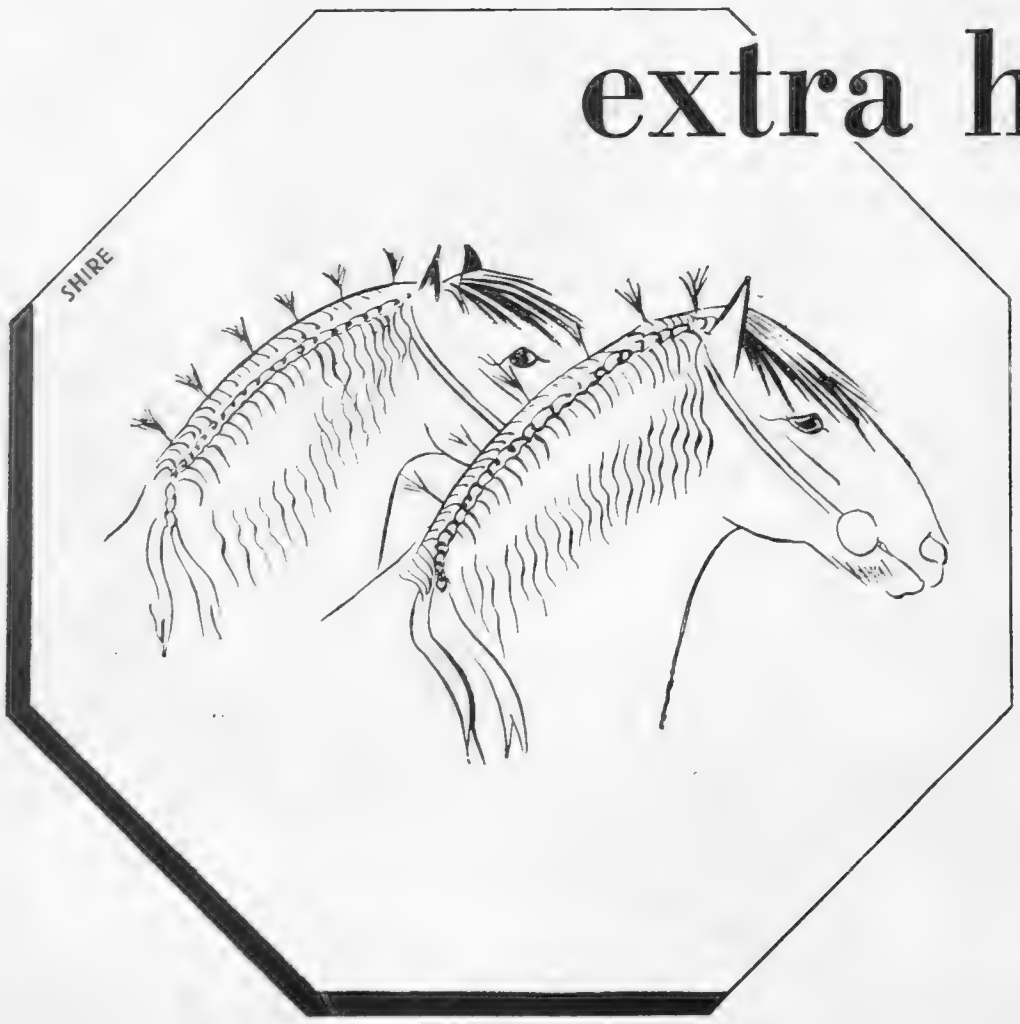

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BACK FROM THE HOLOCAUST: Nigel Tangye, who recently went to Spain to examine conditions there for himself, gives in his new book *Red, White and Spain* (Rich and Cowan. 7s. 6d.) a clear-cut impression of what is happening in the rebel-held territory, describing just how actively some of the Powers are participating in the struggle

THE WORLD OF BOOKS

Reviewed by

VERNON FANE

CHILDREN who are brought up (as all children should be), on the works of Robert Louis Stevenson, keep all their lives an affectionate, hero-worshipping feeling for him, that no more mature enthusiasms can replace. My own childhood was enlightened to the extent that I thought R. L. S. the greatest living writer, and I confess that nowadays I still feel a friendly impulse at the sight of a photograph of that thin, sensitive face and smiling eyes.

There is such a photograph on the cover of a book of reminiscences which I have been reading this week, **THIS LIFE I'VE LOVED** (Michael Joseph. 15s.). The author, Miss Isobel Field, is Robert Louis Stevenson's step-daughter, and for years she was part of that happy household in Waikiki which sounds so idyllic to us who read of it these many years after.

The Samoans called Miss Field, Teuila, a name of which the nearest possible translation is "beautifier-of-the-ugly." R.L.S. of course was Tusitala, "teller-of-tales" and one of the best loved figures in the islands. Miss Field quotes Edmund Gosse as saying that he was "the most entrancing personality he had ever come across," and that, in his case, "the Gods had come down in the likeness of men." Beyond what one glimpses from his books there must have been a radiance about him that was apparent to everyone who met him, a sense of happiness which he could unfailingly convey. Children, who are devastating and honest critics have discovered this quality in him for many years.

The story of Miss Field's life, before her mother married Stevenson, is colourful enough to be read on its own merits, but I think that she would be the last person in the world to reproach one for dwelling on the stories she has to tell of her step-father, how he walked up and down as he dictated part of *St. Ives* to her, tossing his head as the old lady, swaggering as the hero, and bowing as he dictated a florid compliment; how he learned to play the flageolet; how he wrote poems for all the children of the household, and how his famous evening prayer was composed on a day during which he had felt particularly happy, and which was to be his last day on earth.

It is a tribute to Miss Field's powers of evocation that she brings that slight kindly figure back to life again.

I can imagine no more controversial book than that just published by Mr. Max Eastman called **THE ENJOYMENT OF LAUGHTER.** (Hamish Hamilton. 12s. 6d. net.) Although the word universal is so often, and so optimistically, bracketed with the word humour, the outstanding fact which emerges from Mr. Eastman's comprehensive and sympathetic study is that humour has no universal quality. Individually, it is seldom that two persons can agree that any one thing is funny; and that which has made A laugh until his sides ached may, when repeated by A to B, be received with nothing more than a polite smile. Nationally, of course, the breach is even wider. The Americans have a well-nourished legend that no Englishman born can see a joke. Most Englishmen cherish the same illusion about the Scots; while to the Irish the rest of the world seems to be peopled by lugubrious bores who have no kind of appreciation whatsoever of their peculiar brand of bland wit.

Mr. Eastman discusses these national traits at some length, and particularly with regard to differences between English and American humour. The Americans tend to over-statement and exaggeration, as, for instance, Dorothy Parker, when told that Calvin Coolidge was dead, remarked, "How can they tell?" Or her celebrated review of a famous movie actress's début on Broadway, in which she described the lady as having "run the gamut from A to B." The English, Mr. Eastman maintains, extract most of their fun out of life by under-statement; and he instances P. G. Wodehouse, in a piece of dialogue which runs:—

"'Well, look here . . . look here . . . Well, look here,' said Freddie, 'will you steal my aunt's diamond necklace?' Psmith placed his monocle in his eye and bent gravely towards his companion. 'Steal your aunt's necklace?' he said indulgently. 'Yes.' 'You do not think she might consider it a liberty from one to whom she has never been introduced?'"

As a further example of under-statement he quotes a scene in *Journey's End* when the young soldier is dying in the dug-out. He looks up and asks "What is that rumbling noise?" His friend answers, with an inflection that can be conveyed only by the word *trippingly*: "The guns are making a bit of a row." "In the awfulness of the moment" says Mr. Eastman, "under the approaching shade of death, that carefully bred trick of vapidity, that gentlemanly inability to state adequately any fact fraught with emotion, to say simply 'Those are the guns,' had for me the taste of a perversion."

In a general summing up on this point the author is led to the conclusion that "The Germans are sentimental; the French are hard and intellectual; the cultured British are Germans pretending to be French; and that pretence is distasteful to the Americans, who carry the idea of being downright right to the point of being crude."

An interesting generalisation, but surely no more than that, for how else does one explain the humour of the clown which knows no frontiers? Apposite to this, surely, is the world-wide appeal of Charlie Chaplin (himself, incidentally, an Englishman), indubitably the greatest of all the living clowns.

One might push the argument further, and say that the borderline between humour and wit is one of the most difficult to define; and it must be admitted that the wittiest of all nations is the French, though, when wit is turned into satire, the English seem to come into their own. Satire, incidentally, seems to be an art imperfectly understood in America; and it is interesting to note that in the course of this study, and among the many examples quoted, the author hardly touches upon it. Nevertheless on this most difficult and dangerous ground Mr. Max Eastman has written a valuable and entertaining book; and if most of the entertainment is provided by his quoted examples, we can still appreciate his own obvious enjoyment of the various kinds of laughter-making he studies.

It is significant that a book entitled **MONTE CARLO CASINO** (Stanley Paul. 18s.) should open with the statement that there is nothing in the Ten Commandments against gambling. "Indeed," continues

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The World of Books

(Continued from previous page)

General Pierre Polovtsoff, who from a position of eminence among its guiding forces knows all about Monte Carlo, "Indeed, it fits in very well with what the Scriptures teach us, for we are told to get rid of our worldly possessions, and gambling is the easiest, quickest, and pleasantest way of doing so."

The genial general is on safe ground, for he knows that however many times people are told that you can never beat the Casino in the long run, more than a hundred thousand will be lured thither to have a go in any one year.

What is the special lure of Monte Carlo? What has this synthetic gem set on a rocky coast to offer that the others haven't got? They play the same games, for the same stakes, attempt the same *de luxe* atmosphere, yet somehow the great gambling *coups* at Cannes, Deauville, or Palm Beach do not equal in glamour the feat of the Man who Broke the Bank at Monte Carlo. Or perhaps it is only a matter of scansion.

I do not think so. Gold is no longer scattered about the tables, but it is still possible to see a million won or lost in half an hour. It is still the cleanest, trimmest, most elegant, most flower bestrewn town in the world, and it still retains the air of knowing that wealth and wealth alone will buy its favours.

Cheerfully, racily, and in excellent English, General Polovtsoff tells us all about the Casino, revealing how every gambler is under the scrutiny of hundreds of eyes from the moment he enters, how the Casino staff never forget a face, a walk, a mannerism; how swindlers are caught and apprehended; the many systems that have been tried and failed; how the authorities will sometimes oblige a broken gambler with his return fare home—but not always; the truth about the numerous suicide stories; and the amusing fact that it is not only gamblers who are superstitious, but the croupiers and even the management themselves.

The most surprising fact I learn from the General is that in 1891 the Casino closed at 11 o'clock at night: the most interesting that only once in its history has a number turned up five times in succession. Twenty-nine and fourteen are the author's favourite numbers. Students of the works of E. Phillips Oppenheim will recognise a similar penchant for those numbers.

To the little rue du Chat qui Pêche, nearly opposite Notre Dame in Paris, came in 1920 the Hungarian family of M. and Madame Barabas and their children, Anna, Klari, and Jani. THE STREET OF THE FISHING CAT (Ivor Nicholson and Watson. 7s. 6d.) is the tale of their simple lives and the less simple lives of their friends, in the fifteen years that followed.

Father Barabas had been a furrier, and since times were disastrously bad in post-war Budapest, he had decided to try his luck in Paris. Mother Barabas took a long time to convince but she finally agreed, and with their small children and their insignificant pile of luggage they set out.

Paris itself was a strange enough place in those years and in the little hotel where they first lodged the Barabas family found friends in Liiv, a Socialist and an intellectual who was a refugee from Lithuania; Bardichinov, an old Russian banker who for years, over his games of chess, would promise "a return match, a year from now, in my palace in Petrograd"; Alvarez, a curiously gentle Spanish anarchist; Papadakis, a Greek refugee haunted by scenes of brutality and bloodshed, and by the deaths of his wife and child; and the irrepressible Istvan

ADVENTURING IN THE "DEAD HEART": Michael Terry, who in his new book, *Sand and Sun* (Michael Joseph), recounts his experiences on two gold-hunting expeditions in Central Australia

who changed his religion every day in order to get free food from a number of charities.

The three children grew up in this strange atmosphere and made their own friends. Anna became a seamstress in a big dressmaking house, Klari studied for her degree as a doctor of medicine, and Jani worked as an engineer. When times were bad Anna and her father travelled to Buenos Aires to find work, but were unsuccessful. A few years later they tried Budapest for the same purpose, but with much the same result. The family, as families do, quarrelled amongst themselves, but unlike some families they were never happy separated, and their greatest tragedies had been, not their poverty, or the frequent loss of employment, but the sad weeks when their mother was in hospital or the tragic day when Jani, the boy, decided to sail for Africa.

Every page of this story is moving, simple, and graphically clear. If it is a saga it is the most unpretentious one in the world, human and touching, and a certain triumph for its author, Madame Jolanda Foldes.

BOOKS RECEIVED

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BY APPOINTMENT

We greet a new king

New days, new ways . . . Progress, development, change . . . Which sets us thinking, comfortably, of age, of changelessness, of past years—of John Jameson Whiskey.

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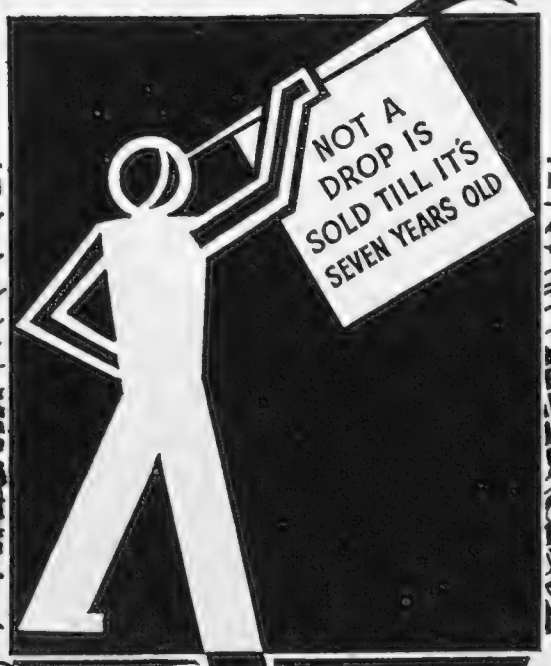

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CORONATION NOTANDA

MR. GREY WORNUM AT HIS DRAWING BOARD

FIFTEEN thousand pounds worth of street decorations is Westminster City Council's contribution to the Coronation gaiety of Central London, and the man who has designed them is Mr. Grey Wornum who is depicted on left at work at his drawing board. In a recent interview Mr. Wornum said: "We have had to survey every foot of the streets we are decorating (that includes all the royal route except the part through the parks, which the Office of Works controls, the Strand and the Embankment up to Temple Station). We have had to consider traffic, the objections of people who were afraid their view would be spoiled, the necessity of sticking to what you can do instead of going after what you'd like to do, and, last but not least, the delicate matter of digging fresh holes for pole sockets in London streets."

ENGLAND'S FIRST CORONATION MEDAL

This Medal struck to commemorate the Coronation of King Edward VI, the son of Henry VIII by Jane Seymour, is generally accepted as the first English Coronation Medal. The few specimens still in existence are regarded as extremely rare. It was only in the sixteenth century that portrait medals began to be made in this country, and it is interesting to compare this work, now nearly 400 years old, with the designs of Mr. Percy Metcalfe and Mr. Langford Jones for the Coronation of King George and Queen Elizabeth. Edward VI, it may be recalled, was the first English monarch who was crowned with the title of "Defender of the Faith," which had been bestowed upon his father by the Pope about a quarter of a century earlier, and he was only nine at the time he came to the Throne. Owing to his youth, it was decided to abandon the usual procedure of those days of showing the new monarch to the people at the four corners of a stage, with the demand that those present should consent to his Coronation. Instead the Primate was instructed "to demand the consent of the people in such terms as should show that he (Edward) was no elective Prince." It will be observed that Edward's Coronation Medal bears the date MDXLVI—1546—which indicates the old style of reckoning. The young King, who had a Council of Regency not unlike that which has been under discussion recently, remained on the Throne for little more than six years, but he was more fortunate than his successor, Lady Jane Grey, a girl of seventeen, who was beheaded after only a few days as Sovereign.

H. Carr.

YOUTH ON HIS MAJESTY'S SERVICE

These District Messengers have been selected for duty at the Abbey on Coronation day and for the occasion will wear armlets bearing the letters O.H.M.S.

PEPYS *into this* THIRST QUESTION

APRIL 2ND This morning comes word by telephone from my brother-in-law James that he hath procured us three fine seats to watch the Procession. Which I had abandoned hope of seeing, with places at fifteen guineas and suchlike rascally prices. So at luncheon I met with James and drank to Their Majesties' health. And methinks the Coronation giveth all men (and not a few women) a handsome excuse for drinking healths to the King and His Queen. In which pleasure, I admit, I have freely joined, but tempered my Whiskies and Gins with abundance of Schweppes Soda and Schweppes Tonic Water. For I find that your Schweppes doth soften the rawness of your spirit without extinguishing its fire, and doth add a twinkle and blitheness of its own.

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THE NEW REPUBLIC

What to See in Czechoslovakia and Its Old-World Capital

THE OLD TOWN TOWER: The Gothic structure at the approach to the Charles Bridge, Prague

A VAGUE recollection that its inhabitants, who had a partiality for defenestration, were once ruled over by the "Winter Queen" sums up the impression of Czechoslovakia in the minds of many people. The Hussite wars and the fortunes of Charles II's aunt are nowadays, however, admittedly rather *vieux jeux*. And, apart from being one of the most discussed countries in modern international politics, Czechoslovakia offers a host of attractions to the visitor and deserves to be better known.

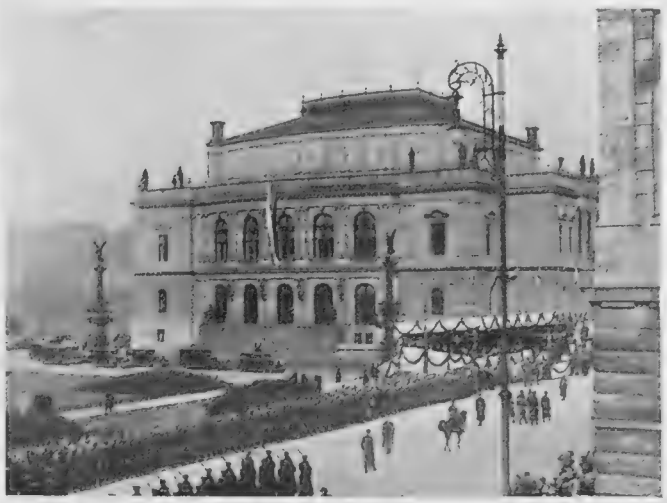
Prague, which is easily reached by rail or air, is the obvious first centre. It is a city of almost incredible age, and of the greatest interest. Crowned by the great castle, which includes in its precincts the magnificent fourteenth-century cathedral of St. Vitus, the resting-place of the Kings of Bohemia and the depository of the Royal treasure, the capital is peculiarly happy in its site. Traversed by the Vltava, a broad stream studded with picturesque islands, the capital may indeed claim to equal if not outvie that of any other country of Europe. At evening from the banks of the river the view of the castle and the surrounding wooded heights is superb.

The exploration of the castle, which is almost a little town in itself, will occupy very nearly an entire day of sight-seeing. In addition to the cathedral already mentioned, there is also the church of St. George notable for its ancient tombs and the relics of Princess Milada, who founded the Benedictine monastery on the site of the present church in A.D. 973. Here too, in the Golden Lane, is the smallest house in Europe formerly occupied by the castle marksmen, and nearby is the charming castle of Queen Anne dating from the sixteenth century. The statesmen and soldiers of the old Empire of the Habsburgs are commemorated by their family palaces. There are in Prague, for instance, the enormous Renaissance palace of the Schwarzenburgs now housing the Technical Museum; the Czernin Palace used since the year 1848 of unpleasant memory as a barracks, but destined to house the Ministry of Foreign Affairs, and the huge palace built by the great Wallenstein in the first half of the seventeenth century.

Leaving the wonders of Prague, it is time to consider one of the most important aspects of the country; that of its spas. For Czechoslovakia is richer in mineral waters of various kinds than any country in Europe. There is, for instance, Franzenbad, I cannot, I fear, compete with its Slav name. It boasts the largest and most powerful Glauber-salt well in the world and specializes in mud baths. Then there is Marienbad on the main line from Paris where, if the doctors cannot create a new internal economy for you, at least they will perform miracles with the most cruelly ill-treated tummies; and Karlsbad where, I am informed, 23,600 cups of water from the famous spouting hot spring are consumed every year. At St. Yoachimsthal they treat sufferers from lymphogranulomatosis. One's powers of appreciation almost wither in the effort to do due justice to the inventor of the name of such an illness. Those who cure it must indeed be Napoleons. At Strbske Pleso you can be treated for catarrh in surroundings of extraordinary beauty, and at Novy Smokovec if you are thin, achieve the graceful proportions aimed at by the stout patients at Wessterheim; but by the opposite method.

I must confess myself beaten by the spas, but only by weight of numbers. The rough sketch of their potentialities may give some idea of their enormous scope. You must, however, choose your own, and any travel agency will give you full particulars.

Czechoslovakia is not a country only for the sick. I trust I have not given that impression. It is also a land of splendid scenery, of sport, and a paradise for the motorist. Supreme in these respects is perhaps the region occupied by the High Tatra mountains, of which more anon.



POMP AND PAGEANTRY IN THE CZECH CAPITAL: A military parade before the Parliament House, Prague, seat of Government of the new Republic that has emerged and consolidated itself in the post-war years from the wreckage of the Austro-Hungarian monarchy

PRAGUE AFTER DARK: The floodlit dome and tower of the former Jesuit Church of St. Nicholas rising majestically above the houses near the Malostranske Namesti. It was begun in 1673 by the Jesuits who just over a century before had established themselves in the city. The interior is elegantly decorated with murals

EVERYDAY LIFE IN MORAVIA: The scene in the kitchen of a peasant home with the women seated before the old wood-fired stove

RADIO G.H.Q.: Prague's new broadcasting station and telegraph office; a building in the modern manner

Nearly allied to the Czechs as are the Slovaks in race, they have remained intensely individualistic. Ruled by the Hungarians for nearly a thousand years they have yet retained their own language, their ancient peasant dresses, and their customs. Unlike the Czechs they have not become industrialised; and, though illiteracy is still common, in retaining their natural simplicity, they have escaped contact with many of the less pleasant features of a highly organised modern State. Living in the central portion of the lizard-shaped country, the Slovaks have as their capital Bratislava, where the Hungarian Kings were crowned over a period of many hundred years.

Bratislava again is a capital dominated by its castle on a hill above the Danube, and since the creation of Czechoslovakia by the Peace Treaty it has been gradually increasing in importance as a harbour and trade centre. Here, too, is the famous shoe factory of M. Bata, whose name is always linked with Czechoslovakian industrial progress. It is a gay city with its wine shops complete with orchestras and a cheerfulness which seems stolen from pre-war Vienna.

But Bratislava is not Slovakia. The countryside is, as we have noticed, virtually unspoilt. A few miles away are the pleasant rolling hills of the Little Carpathians with their villages of the variously colour-washed houses and their little baroque churches. On Sundays the streets of these villages are wonderful sights when the people gather for church in their brilliant best clothes. The girls wear gorgeous butterfly-coloured skirts and embroidered aprons, the men shiny-black high boots and darker jackets heightened also with embroidery. If you are fortunate your visit may coincide with a festival-day when, in the evening old folk-songs are sung and the younger people try to outdance one another.

Moving north we come to the High Tatra Mountains on the Polish border. This is a really glorious countryside. The people here are much the most unsophisticated in Czechoslovakia, the country is the wildest, and the scenery not to be surpassed in Europe. Here live wild boar and bears, capercailzie and eagles; and here you may hunt the great forest stag, or catch a glimpse of the rare European lynx with its tufted ears and padded feet. The lakes and streams provide excellent fishing for trout and grayling. On higher ground the mouflon and chamois are perhaps the highest (in both senses of the word) trophies to which the man with the rifle can aspire, and require considerable mountaineering skill as well as steady nerves and a keen eye to attain.

Yet, wild as they are, the High Tatra can offer every comfort to the visitor. There are good roads, really excellent hotels, and every opportunity for tennis, sailing, and bathing in the summer, and ski-ing and skating in winter. In addition to these attractions there is the consideration of expense. And travelling in Czechoslovakia is remarkably cheap; and one may stay in one of the modern luxury hotels in the High Tatra on most reasonable terms. That this holiday centre is not better known is an advantage in many ways; it is cheap to stay there, there are no crowds, and the countryside and people are unspoilt and unsophisticated. To people, too, who consider that they have found every rarity in the way of wild flowers that the Swiss Alps, the Tyrol, and the Dolomites can produce, the High Tatra offer new fields of exploration. It will also interest the student of social problems to see what remarkable work is being done in this district in the way of establishing sanatoria and rest-houses for insured workers.

Czechoslovakia then has much to offer. It is at once the quintessence of the recently-created State working out its own problems. Its towns and villages are of enormous historical interest, and the more remote (but, as we have seen, easily accessible) districts present countrysides of great loveliness.

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STAGE AND SCREEN

AT CORONATION TIME

Reviewed by Philip Page

OFFENBACH'S *The Grand Duchess*, his most characteristic work though not his best, had not been heard in London for forty years before the present revival at Daly's. To those meticulous people who might point out that a few years ago at the Globe Theatre was produced a play called *The Grand Duchess*, with Miss Margaret Bannerman and Mr. Lawrence Anderson in it, I can reply truthfully that it had nothing to do with Offenbach. Neither have some of the lines in the Daly's version. The book has been modernised quite efficiently and what it is the present fashion to call "wise-cracks" have been popped into it like plums into a pudding. Yet I have a notion that the old opera-bouffe would be better without them; the wine is very new and the bottle very old. It would probably have been a wiser plan to leave *The Grand Duchess* as a museum piece—museum pieces last quite a long time though I agree that a museum is not a theatre (it can be much more lively and interesting).

This production is, however, above all things lively. The first scene, with its eighteenth-century soldiers in scarlet coats, its drummer-girls, its adoring feminine civilians had all the stage gaiety of the opening chorus of merry peasants, an almost indispensable adjunct of musical works of this *genre* and that period. It culminated in the appearance of a brass band in uniform.

I like a brass band on the stage, if only because I rejoice sadistically at the apparent embarrassment of orchestral players when they are dragged out of the orchestra-pit and put into costume to be gazed at by the multitude. This device is at its best in *Aïda*, when trumpet-players, dressed as ancient Egyptians, play modern English trumpets, frequently wearing spectacles and reading from a scrap of music fixed on the instrument. That makes one realise the true grandeur of the Pharaohs. But I digress.

Offenbach's tunes here are all that light music should be. That is to say they really are light and gay. The fashionable "blues" of to-day, with their maudlin sentimentality, show how taste has degenerated in this respect. "Voici le Sabre" must have been familiar to most people in spite of the fact that Offenbach (except for his more or less grand opera, *Tales of Hoffmann*) has not been the vogue for years. Most of the other tunes are on the same high level: indeed there is not a poor tune in the whole work.

Miss Enid Cruickshank made a seductive Duchess, rather on the coy side—in fact an arch Duchess. Her "seduction" of the handsome Fritz (Mr. Bruce Carfax) is a difficult bit of comedy but she came through it well; she is accustomed to that sort of thing—in the course of her profession, of course—for she is one of the best English Carmens and must have gone through a similar scene with Don Joses by the dozen. I have known her in better voice than she was at the first performance.

The humour—mainly dependent on the comically irascible General Boum—is conventional but good of its type and Mr. W. S. Percy works wonders with it. Mr. Richard Goolden was drollas the epicene Prince Paul.

(*Continued on page* 298)

BALLET AT SADLER'S WELLS: Robert Helpmann and Margot Fonteyn, one of Britain's most promising young ballerinas, in *A Wedding Bouquet* at Sadler's Wells

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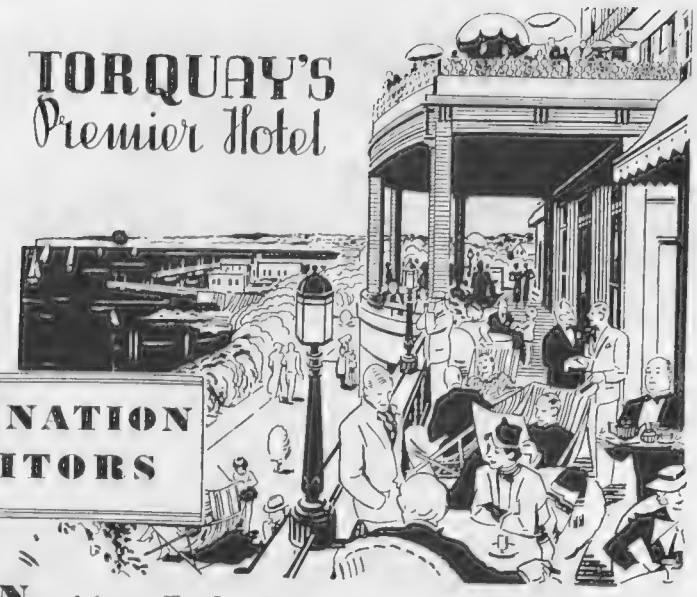
Premier Hotel



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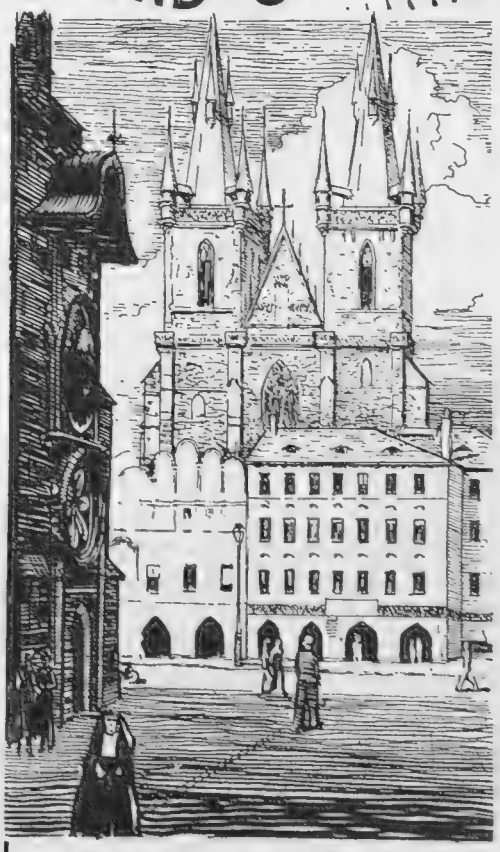

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UNDER SUSPICION: Marion Lorne as Ambrosia Seabrooke; Edwin Styles, as Reginald Sinclair; and Richard Gray, as the police Superintendent in Walter Hackett's latest comedy, *London After Dark*, which recently began its run at the Apollo Theatre. Miss Lorne is her usual bright self, while Edwin Styles gives what many regard as the best comedy performance of his career

STAGE AND SCREEN *(Continued from page 296)*

Mr. Sydney Baynes, obviously an Offenbach enthusiast, conducted with tact and sympathy.

"Red, Bright, and Blue."—André Charlot's non-stop Vaudeville revue has gone into Coronation colours, which, being interpreted, means in this instance red lips, white flesh, and jokes that are rather blue. A newcomer is Mr. Ronald Frankau. Mr. Frankau dominates the revue much as a gentleman with a similar sounding name is dominating Spain at the moment (or is he?). He has an easy manner with him—a free and easy manner. If it is at times possibly a little too free, he is manifestly yielding to a popular demand, for the audience laugh and laugh and laugh at him.

Sherkot, the French comedian, purveys amusement of a different type. His comic goal-keeper is familiar, and I could see it many more times; it has a touch of the early Chaplin quality about it.

I liked Mr. Van Thal's musical burlesque of Shakespeare; there should be more stuff of this type in this revue, which is a West End revue and should eliminate that tendency to ape the sundry shows with would-be salacious titles which can be found touring the provincial towns. Still, it is far better than the first edition.

The nudity which is now permitted on the London stage is fully exploited.

"Wedding Bouquet."—Satire at the expense of the supposed oddities of past generations is in the air. *The Two Bouquets* has just been a great success. Lord Berners goes one better with his choral ballet at Sadler's Wells, *Wedding Bouquet*, which is placed not in the 'seventies but in Edwardian times, though the scene is France.

These satires, burlesques, caricatures—call them what you will—must have as their object a period not too remote. I would put down the 'seventies as the limit.

It is interesting to speculate why this should be so. Why are some of the customs and all of the costumes of our grandparents voted ridiculous whereas those of our great-grandparents (and so forth, with "great" *ad infinitum*) are not? The dresses at the Court of Marie Antoinette are considered exquisite, as in fact they were. Yet that is not the reason we do not poke fun at them, that reason being that they were worn a century and a half ago. The same thing could be said of the clothes of the bucks of the Regency and even of the crinolines of the 'sixties, which are now declared to be "quaint of course, but rather charming."

But when one comes to bustles and leg-of-mutton sleeves and men in frockcoats and high, stick-up-all-round collars, it is then that the fun begins, particularly for Lord Berners and other satirists of his way of thinking. I am not cavilling at this, for Lord Berners, in revelling in this fun, succeeds in giving a lot of people fun, too, since he is a brilliantly amusing person, on or off an orchestral score. Nor am I denying the possible absurdity of dress in the period, say, 1870–1910, though it is probably no less absurd than dress in 1937, which the Lord Berners of 1967 (I hope it

(Continued on page 300)

CORONATION WEEK SCREEN ENTERTAINMENT: Flora Robson (second from right) and Leslie Banks (right) co-star together in *Farewell Again* at the Plaza

CONTINENTAL HOTELS

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GERMANY—*continued.*

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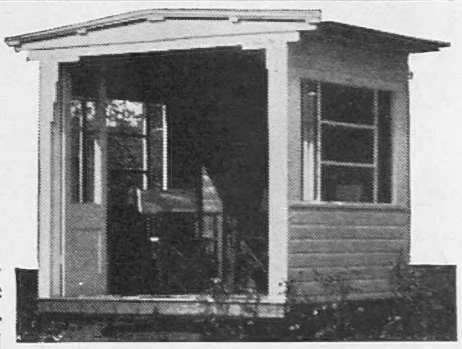

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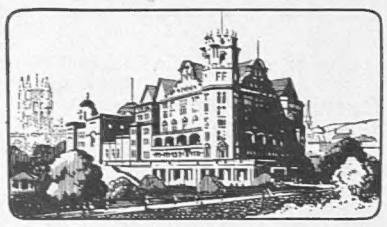

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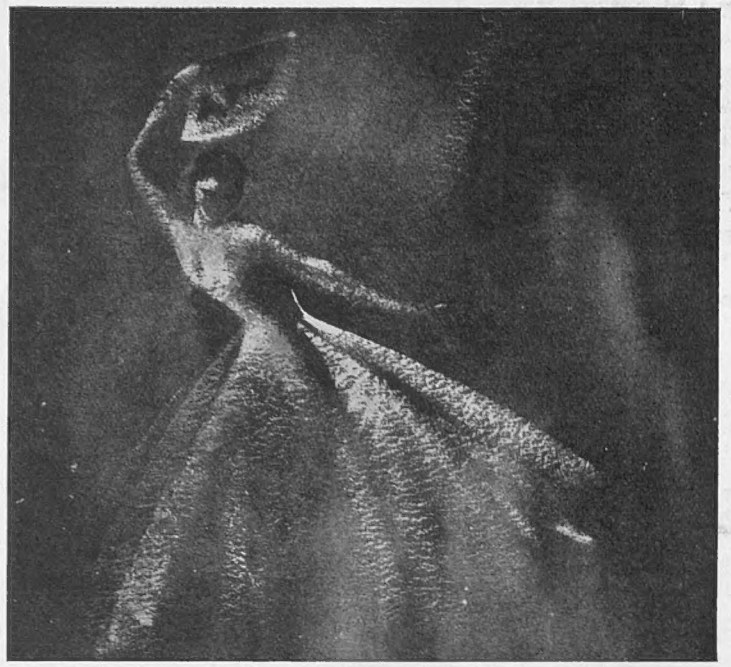
STAGE AND SCREEN



RHYTHM IN EVERY LINE: One of the forty paintings by Theyre Lee-Elliot in the exhibition of paintings of the ballet now being held in the Board Room at Sadler's Wells Theatre in aid of the Sadler's Wells School of Ballet. The artist is well-known by his work for both the London Passenger Transport Board and Imperial Airways

(Continued from page 298)

will be the same one) will ridicule. Perhaps, however, some expert, not necessarily sartorial, will tell us the precise year when costume ceases to be picturesque and antique and possessed of "old-world charm" and becomes the target of burlesque. And why.

I cannot say anything of the words of this ballet by Miss Gertrude Stein beyond that I did not understand them. Words are not necessary in ballet anyway. Lord Berners, on the other hand, is perfectly clear in his meaning and in his scoring, and his themes are as simple as they are masterly. It is good that he is not afraid to be simple; he writes a waltz which is intended to be, and is, a burlesque of all the popular waltzes ever written and yet is so straightforward that it might itself become popular. He has also designed the costumes, and here, again, he is cynical without being unkind. One feels that although he caricatures the period he rather likes it. And why not? It was a precious sight more comfortable period in which to live than our own. (And cheaper).

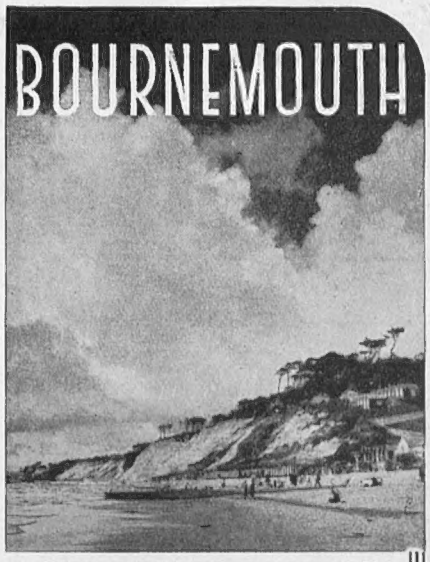
Mr. Frederick Ashton's choreography is precisely right; his dances are genuinely amusing but he does not overdo it. There was even a pathetic one, representing lunacy (apparently); it was well danced by Miss Margot Fonteyn but was the only episode which seemed to me out of place. Good fun and good dancing were contributed by Miss June Braye (why are scores of actresses called June and not one July?), Mr. Harold Turner, Miss Joyce Farron, and Mr. Robert Helpmann, as a comic bridegroom.

"Parsifal."—Covent Garden's trump card in the way of production has long been *Parsifal*. There are many opportunities here for impressive splendour, and Sir Thomas Beecham and his colleagues see that the most is made of them. The church scene is one of the finest "sets" I have seen on any stage. I am glad the preliminary panorama has been scrapped. This used to be unrolled like those little penny toys one used to buy; it killed all realism and frequently stuck or became torn with a loud ripping and very un-Wagnerian sound. The present device of dissolving views to mark the journey to the church is far better. The Flower Maidens this year have short and somewhat kilt-like frocks instead of flowing robes. Not altogether happy, this, but they sing well. The lighting is beautiful.

Herr Ralf is a stocky, stolid sort of Parsifal and has hardly acquired as yet the episcopal dignity required for the later scenes; but he again makes up for defects in appearance by vocal virtues. Herr Weber has so glorious a voice that one almost forgives Gurnemanz for being a garrulous old bore. The Amfortus of Herr Jannsen is profoundly moving and the voices in the dome keep in tune, which they rarely do in Bayreuth.

There is still some indecision about the question of applause. Whether *Parsifal* has a truly religious aspect or is mere religiosity I neither know nor care; I only know that it contains some fine music and produces certain emotional effects on all but the hardest boiled. It undoubtedly *looks* religious and the final scene, whatever its purpose in the drama, is a representation of Christianity's most sacred rite. At one time one was asked on the programme not to applaud. Applause is now left to the discretion of the audience, who are not always discreet.

THREE GRACES: A trio of the beauty prize winners in *Beauty Marches On* the supper-time revue presented by Philip Moss-Vernon at the Piccadilly Hotel



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